

REVISION CUES: A STUDY OF FRESHMAN WRITERS

A Dissertation

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The School of Graduate Studies

Drake University

In Partial Fulfillment
of the Requirements for the Degree
Doctor of Arts

by

Rosemary Burns Olds

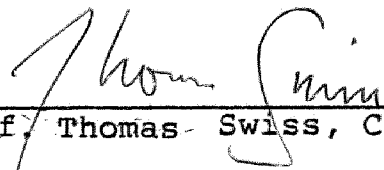
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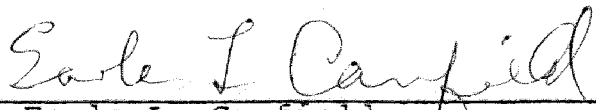

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Advisor: Thomas B. Swiss

The problem. Composition scholars generally agree that writing is a process including prewriting, writing and revision. Revision has only recently been addressed by research, consequently little is known of how students actually revise their writing; and even less is known of how to guide and direct students in rewriting manuscripts, aside from encouraging careful editing of errors. A number of researchers have suggested that revising is "cued" and that writers respond to specific cues or signals in their manuscripts that suggest a dissonance between what is intended and what is written. This study focused on the cues students actually find in their writing and the revision choices suggested by cues.

Procedure. The writings of individual freshmen and a class sized group of freshman writers provided data for the study. All drafts and jotting related to the writings as well as tape recordings of interviews and composing aloud sessions were analyzed on a matrix which tabulated responses to cues on the basis of process, addition, deletion, substitution and reordering, and type, syntactic, mechanical, logical and lexical.

Findings. Cueing styles vary from writer to writer, forming distinct types, dependent on the writing personality and writing goals of each writer. Cues appear to be influenced by the writer's general knowledge, her awareness of her audience and her sophistication as a writer. Cues are an inherent and essential part of the revision process.

Recommendations. Instruction in composition could be advantaged by assisting students to discover their own cues present in their manuscripts and calling out for new choices in expression. Assisting students to seek out cues to activate the student's response relationship between cues and revisions can generate improved manuscripts. The revision matrix could be utilized to provide students with a check on their own cueing, both to encourage revision and to enhance students' awareness of compositional choices.

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CHAPTER ONE

Introduction

Writing in 1884 from Algona, Iowa, to her fiancé in Knoxville, Iowa, Cora Atherton despaired of "ever, alas, accomplishing a useful improvement" in her students' English composition.¹ The complaint of a century ago sounds surprisingly contemporary; the letter might have been written yesterday. Composition teachers today continue to seek improvement in their students and look to scholars and researchers for both philosophical insights and methodological insights to effect those desired improvements in student writing. In order for either methods or philosophy to be developed, composition research continues to require attention.

In 1967 James Britton proposed the establishment of a scientific research base, developed from empirical evidence, about how writing is accomplished.² Janet Emig, in 1971, concurred.³ Earlier, Rohman and Wlecke's 1964 study,

¹Cora Atherton, unpublished letters, April 8, 1884.

²James Britton, Language and Learning (Middlesex, England: Penguin Books, 1970).

³Janet Emig, The Composing Processes of Twelfth Graders (Urbana, IL: National Council of Teachers of English, 1971).

Prewriting; the Construction and Application of Models for Concept Formation in Writing, initiated modern research on the composing process, but posed a linear model of composing.⁴ They perceived that all the synthesés of all the information and ideas a writer brings to her task merged with the placing of words on a page in a two-staged process: "everything before that we call prewriting, everything after writing and rewriting." 5

According to Faye Peitzman, in her 1978 doctoral dissertation, Revision in the Composing Process: A Case Study of College Freshmen and Experienced Adult Writers, "Composition specialists quickly jumped to develop new methodologies using Rohman and Wlecke's staged conception, without even asking whether such stages exist and without questioning the theoretical soundness of such a conception."⁶

For example, Janet Emig's 1971 study used the Rohman and Wlecke study, both as a theoretical basis and as a methodological construct.⁷ Emig, like many others, accepted both the

⁴ D. G. Rohman and A. Wlecke, Prewriting; the Construction and Application of Models for Concept Formation in Writing (East Lansing: Michigan State University, 1964).

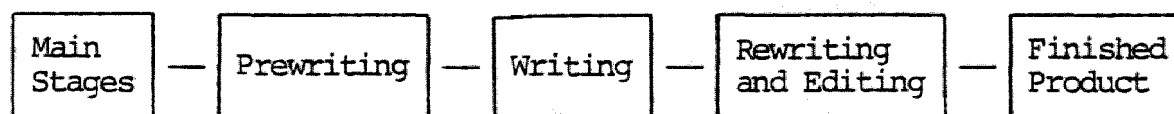
⁵ Rohman and Wle p. 9.

⁶ Faye Peitzman, "Revision in the Composing Process: A Case Study of College Freshmen and Experienced Adult Writers," Diss. Boston University, 1978, p. 5.

⁷ Emig, p. 3.

temporal and qualitative implications of Rohman and Wlecke's conclusions that writing is a series of discrete endeavors.

In this vein, Donald Murray urged teachers to instruct students that writing is not a product, as once seen, but a process. Many texts adopted the tripartite process as an underlying organizational and conceptual structure for textbooks on writing. Students were urged to structure and design their writing like a linear progression or journey from idea to final finished manuscript.⁸ Grey, in a 1972 text, diagrammed the process in this way.⁹



Such a linear model served the teacher by supplying her with an easily reproducible model for the classroom blackboard. This model made visual an activity usually submerged in the disorderly recesses of mental activities, quite beyond being seen. But, it failed to accurately replicate writing behavior, since human thinking is far too complex to neatly trace with chalk and straight edge.

The linear model is based on the assumption that writing

⁸Donald Murray, "Teaching Writing as a Process Not Product," The Leaflet, November 1972, pp. 11-14.

⁹D. L. Grey, The Writing Process (Belmont, CA: Wadsworth Publishing, 1972), p. 57.

evolves with one stage concluding and inevitably resulting in another. A sure predictability informs such a linear set of activities. And such a set of activities allows for no turning back, much as the orator once into a speech cannot turn back and change his or her words to achieve new effects on the audience. The discrete steps occurring in the linear mode involve a notion of staged and ordered steps, related in a series of causes and effects. Such a model draws not only on Aristotle as an intellectual precursor but on space age technology which devised the systems approach in planning complex machines capable of carrying men and devices into space, as well as directing the support groups needed to assist in those endeavors. Systems theory allows one not only to recover past activities, but also at any time to predict future activities, while clearly seeing how one activity intersects with one or many others. Completion criteria are required for such a flow chart to perform its dual role of historical recall and future prediction. If systems theory be applied to the writing process, the composition instructor should be able to check any student's writing process and determine by a checklist exactly when one stage is completed, another begun.

While the finished manuscript does allow the analyst a final checkpoint to assess the writer's process, this manuscript is neither an accurate measure of how the decisions the writer made were arrived at nor a true representative

of the time sequencing in which they were made.

One must, instead, take into account the recursive nature of composition. The writer often discovers, in Murray's terms, what she wishes to write only as that writing occurs. And, as the discovery takes place, voice, syntax, lexical choices may well be changed. These recursive changes are not easily depicted by a hierarchical or linear analogy, since the process may well be multidimensional or even vary for a given task or a given writer. Because revision requires recursive modeling of the writer's work, imposing changes on what has gone before, it renders that neat linear model an inaccurate model, at best.

James Britton's study, initiated in 1967, of students in the British Isles, failed to recognize the inaccuracies of the linear model: consequently, his extensive and impressive research project has tended to popularize the linear model, relegating revision to tinkering with what has been accomplished by prewriting and writing.¹⁰ The linear model supported by Britton produced a "parody" of writing, according to Nancy Sommers. Isolating revision and then disregarding it "plays havoc with the experiences composition teachers have of the actual writing and rewriting of experienced writers."¹¹

¹⁰ Britton, p. 1.

¹¹ Nancy Sommers, "Revision Strategies of Student Writers and Experienced Adult Writers," College Composition and Communication, December 1980, p. 379.

Sommers continues by pointing out that the very nature of writing, which lends writing part of its dissimilarity to ordinary speech, is the potential for revising and change. Roland Barthes observes that writing "begins at the point where speech becomes impossible."¹² Sommers' study began with dissatisfaction with:

both the linear model of writing and lack of attention to the process of revision. I conducted a series of studies over the past three years which examined the revision processes of student revisers and experienced writers to see what role revision played in their writing processes. In the course of my work the revision process was redefined as a sequence of changes in a composition--changes which are initiated by cues and occur continually throughout the writing of a work.¹³

Linda Flower in Problem Solving Strategies for Writing and Sommers agree that a linear model for this process, a series of discrete steps from invention to composing to re-writing, fails to account for the "recursive shaping" of language, as the writer moves backward and forward in the manuscript.¹⁴ Sondra Perl calls writing a "reversible" process. She observes in a College Composition and Communication article that forward moving action "exists by virtue

¹² Roland Barthes, "Writers, Intellectuals, Teachers," Image, Music, Text, trans. Stephan Heath (New York: Hill and Wang, 1977), pp. 190-91.

¹³ Sommers, pp. 379-80.

¹⁴ Linda Flower, Problem Solving Strategies for Writing (New York: Harcourt, Brace, Jovanovich, Inc., 1981); Sommers, p. 378.

of backward moving action.¹⁵

A survey of contemporary college writing texts demonstrates they afford little opportunity to implement the recursive quality of revision, either by providing students with information about the recursive nature of the composing process or by supplying examples of how the student can revise throughout the composing of an essay.

Most texts either totally ignore revision or relegate the activity to a final chapter or even to an afterthought. In a random sampling of current classroom texts, of eighteen texts, only one encourages the student to consider revising as ongoing and dynamic.¹⁶ Fourteen texts do not include

¹⁵Sondra Perl, "Understanding Composing," College Composition and Communication, December, 1980, pp. 609-13.

¹⁶

Baker, Sheridan. The Essayist, 3rd ed. New York: Harper and Row Publishers, 1981. No revision.

Baker, Sheridan. The Practical Stylist, 5th ed. New York: Harper and Row, 1981. Revision checklist.

Barry, Vincent. A Good Reason for Writing. Belmont, California: Wadsworth Publishing Co., 1983. No revision.

Bruffee, Kenneth A. A Short Course in Writing. Cambridge: Winthrop Publishers, Inc., 1980. No revision.

Brooks, Cleanth, and Robert Penn Warren. Modern Rhetoric, 4th ed. New York: Harcourt, Brace, Jovanovich, 1979.

Britten, Norman A., and Ruth L. Britten. A Writing Apprenticeship, 5th ed. New York: Holt, Rinehart, Winston, 1981. No revision.

Corder, Jim W. Contemporary Writing: Process and Practice. New York: Scott Foresman & Co., 1979. No revision.

Daker, Donald A., Andrew Kerek, and Max Morenberg. The Writer's Options: Combining to Composing, 2nd ed. New York: Harper Row Publishers, 1982. No revision.

D'Angelo, Frank. Process and Thought in Composition, 2nd ed. Cambridge: Winthrop Publishers, Inc., 1980. Revision checklist.

revision as either a chapter heading or subheading or as a prime or major consideration for writers. The remaining, except Flowers' Problem Solving Strategies for Writing, treat revision as an end phase activity, accomplished after the writing is completed. In these texts, revision is often presented as a mechanical deletion of errors and substitution of correct forms; more distressing is that little or no attempt is made to encourage the writer to consider her purpose or envision a potential audience for which she has been writing, to see revision as ongoing during her writing.

Emig's study was an early attempt to examine the

Decker, Randall E. Patterns of Exposition, 8th ed. Boston: Little, Brown and Company, 1982. No revision.

Elbow, Peter. Writing with Power. New York: Oxford University Press, 1981. No revision.

Flower, Linda. Problem Solving Strategies for Writing. New York: Harcourt, Brace, Jovanovich, Inc., 1981. Revision considered in context of process of composition.

Levin, Gerald. Writing and Logic. New York: Harcourt, Brace, Jovanovich, Inc., 1982. No revision.

Macrorie, Ken. Searching Writing: A Contextbook. Rochelle Park: Hayden Book Co., Inc., 1980. No revision.

Macrorie, Ken. Telling Writing, 3rd ed. Rochelle Park: Hayden Book Co., Inc., 1980. No revision section, although revision activities suggested.

Maimon, Elaine P., Gerald L. Belcher, Gail W. Henn, Barbara F. Nodine, N. Finbarr, and W. O'Connor, Writing in the Arts and Sciences. Cambridge: Winthrop Publishers, 1981. Includes comments about revision activities.

McDonald, Daniel. The Language of Argument, 4th ed. New York: Harper and Row, Publishers, 1983. No revision.

Scholes, Robert, and Nancy R. Comley. The Practice of Writing. New York: St. Martin's Press, 1981.

writing process from a verifiable, empirical basis and perspective.¹⁷ The subjects of the study composed aloud, recording with a tape recorder in four sessions. At least from the point-of-view of revision, Emig's study is of limited usefulness, since the subjects dealt with four separate assignments but were not encouraged to revise, nor was revision part of their assigned tasks. None of the subjects revised, causing Emig to doubt the usefulness or applicability of revision to the high school writer. Even though revision did not appear in her study, Emig's case study approach is historically significant for revision researchers; though long utilized by social scientists, it represents a departure from accepted practice by composition researchers.

Recent research has also determined that a number of telling differences exist between professional writers and student writers' revising. The student writer, according to Nancy Sommers, is likely to rewrite from a limited focus, considering grammar, punctuation, and mechanics of correctness in discrete areas of writing. The experienced adult writer tends to perceive her writing from a holistic perspective.¹⁸

From Rohman and Wlecke's 1964 study, which initiated contemporary research into composing practices but posed a

¹⁷Emig, p. 2.

¹⁸Sommers, p. 11.

linear model of that process, to the research of Linda Flower and Nancy Sommers, who in the latter years of the nineteen seventies and the early years of the nineteen eighties have questioned the linear, sequential nature of composing, researchers have continued to investigate the practices of writers. The revision phase of writing, which appears to be a more complex endeavor than once thought, offers fertile field for researchers to plant, cultivate and harvest. Research in this decade promises to gather additional understandings of how writers actually work and these understandings offer promise for both the teaching and learning of English composition, a promise Cora Atherton would have celebrated as do today's writing instructors.

CHAPTER TWO

Cueing in Revising

Throughout the twenty-one years I have taught English composition to high school and college students, technical and preprofessional students, nineteen-year-old freshmen and forty-five-year-old returnees, the question of how students revise their manuscripts continues to intrigue me. But even as a beginning teacher, I could readily observe that some students choose to revise, others do not. Succeeding years of experience only confirm this initial observation. I felt it would be helpful to examine the writing practices of revisers, both to assist those who do revise as well as to encourage those who do not to try their hand at revising manuscripts.

Writers bring to their task internal elements: education, grasp of the language, past experience, feelings, understanding of rhetorical principles, and a perception of audience and writing purpose. Added to these internal factors are external ones: a writing assignment, the circumstances under which the writing is accomplished, and the time available for the writing task. Both internal and external factors interact in the writing process.

My study, conducted in the fall of 1981 at Drake University and the fall of 1982 at Iowa State University, focused on the encounter or interaction between the internal factors and the external ones as they emerge in a manuscript, either in an early draft or in a later, more nearly final draft. A cautious assumption was necessary: that the writer was sufficiently thoughtful and resolute to challenge her emerging manuscript against, not only her predetermined goals and wishes for that manuscript, but her perceived audience as well. This choice to revise involves willingness to engage in additional, perhaps increasingly taxing, choices. As Robert De Beaugrande reports in College Composition and Communication, students find "the greatest agony in writing is making the small decisions needed to construct the final version, such as selection of words and grammatical features."¹

One factor emerges clearly from my observation of in-process revisions during this study: writers are "cued" to revise, to exercise choice in selecting words and grammatical features for a manuscript.

Both Nancy Sommers in "Revision Strategies of Student Writers and Experienced Adult Writers"² and Linda Flower in

¹Robert De Beaugrande, "Moving from Product Toward Progress," College Composition and Communication, 29 (December 1978), 137.

²Nancy Sommers, "Revision Strategies of Student Writers and Experienced Adult Writers," College Composition and Communication, 31 (December 1980), 378.

"Problem-Solving Strategies and the Writing Process"³ and Problem Solving Strategies for Writing⁴ refer to "cues."

As they utilize the term, the definition is related to the notion of a stage cue, eliciting a response to a given word or phrase. On stage this response is manifested either by speaking or an act, an entrance or exit.

Nancy Sommers directly focuses the term "cue" on revising in a 1980 article comparing and contrasting revision strategies of experienced adult writers and student writers. She employs the term to signify a signal for changes in a manuscript undergoing revision. "In the course of my work the revision process was redefined as a sequence of changes in a composition--changes which are initiated by cues and occur continually throughout the writing of a work."⁵

That a "cue" functions to signal change and implies that a writer employs a choice is evident in a later section of the article when Sommers discusses student writers' revision of repetitive elements in their manuscripts. "This cue signals to them that they need to eliminate the repetition either by substituting or deleting words or phrases."⁶

³Linda Flower, "Problem-Solving Strategies and the Writing Process," College English, 39 (December 1977), 449.

⁴Linda Flower, Problem Solving Strategies for Writing (New York: Harcourt, Brace Jovanovich, 1981).

⁵Sommers, p. 380.

⁶Sommers, p. 182.

Both substitution, the replacement of one element in a composition with another and deletion, eliminating an element of a composition, require choice. Sommers' use of the term "cue" suggests a meaning involving an active response. A cue does not simply inform or suggest to the writer that something vague is amiss, but rather suggests that an act to change a word or group of words is in order.

Linda Flower uses the term "cue" in her 1977 article⁷ as well as in her 1981 text.⁸ While the term is not explicitly defined in either of Flower's sources, her meaning for the term becomes implicit by examining its use in context. When Flower suggests various means of "Designing for a Reader," a chapter heading in the text, "cue" is utilized in this fashion:

Cues in the text--whether they are key words you introduce, teaser sentences that suggest interesting material to come, or simply a preview of the contents--help generate expectations...Readers often generate expectations from relatively small and sometimes inadvertent, cues in the text. These expectations may be so strong that the⁹ reader simply won't see what you have to say.

Significantly, Flower indicates that cues are either words or phrases and that cues function to "generate" expectations.

⁷Flower, "Problem-Solving Strategies and the Writing Process," p. 3.

⁸Flower, Problem Solving Strategies for Writing, p. 4.

⁹Ibid., p. 137.

Here the term means less a call to action than a mental signal. While the passage applies to a cue's effect on a reader, it seems legitimate to conclude that the term would signify the same meaning when describing the writer, who is acting as reader, during the act of revision. Flower further utilizes the term "cue" to denote a generating of expectations, a mental prod available to the writer to spur the reader's ideas. "You writers need to set up cues that help the reader see what is coming and how it will be organized."¹⁰ But again the focus is on the reader. On the facing page, Flower offers a lengthy listing headed "Cues for the reader," which includes "Cues that preview your point," "Cues that summarize or illustrate your points," "Cues that guide the reader visually," and "Cues that guide the reader verbally."¹¹ This listing broadens considerably Flower's "key words" and "teaser sentences" cues.¹² The broadened classification includes: format items, titles, headings, summaries both sentences and paragraphs, pictures, graphs, tables, typographical elements, underlining, type faces, and visual elements, columns and indentation.¹³

¹⁰Ibid., p. 158.

¹¹Ibid., p. 159.

¹²Ibid., p. 137.

¹³Ibid., p. 159.

Another interesting use of "cue" in Flower's text identifies cues with logical "signals," a term which she often uses interchangeably and synonymously with "cue." These cues signifying logical connections not only "highlight the logical connection between your [the writer's] ideas, but often give the reader a preview of what is coming."¹⁴ Following this statement is a listing of terms of coherence, including such common examples as: "But, yet, further, therefore."¹⁵ The sense of expectation is again employed to define "cue." Here the expectation suggested by the cue is for logical connections and is directed to the reader who responds to the cue by anticipating that her need for logical relationships between ideas will be satisfied.

Faye Peitzman's doctoral dissertation offers a clear and explicit definition of the term, "cue."

As writers read what they have written they become aware of problems by noticing specific types of cues. It can be a lexical cue: "this word is not the right word." A syntactical cue: "This sentence is awkward." A semantic cue: "This idea doesn't connect with anything else." Or a rhetorical cue: "I don't think a reader will understand this example; it won't be effective."

The cue does not simply provide a response, but rather seems to provide an entry point into what appears to be a circuitry system. However, the specific inter-action between cues and circuitry system and the strength of associations between points in the circuitry system may be different

¹⁴Ibid., 199.

¹⁵Ibid., p. 200.

for each writer. The configuration of points in the circuitry, then, would be a representation of a writer's theory of the process. Since writers give different weight and different proportion to different operations, they will respond differently to the connection between the cues.¹⁶

The notion that a cue to which a writer responds is part of a circuit responding to another internalized circuit may or may not be totally accurate, but this definition of the term "cue" is helpful in underscoring the cue's function as a signal of dissonance; the cue suggests that an element of the manuscript fails to accurately represent the writer's intention or her knowledge of written English as a generally agreed upon system. The cue, then, excites a desire to change, to substitute an element more closely approximating the writer's purpose or more accurately meeting the requirements of the mechanics of English. The cue may also signal deletion, substitution or transfer of elements of a composition again in order to meet the writer's purpose, her knowledge of the rules of the language. Like Nancy Sommers, Faye Peitzman utilizes "cue" to mean a call for change, for action, for employing choice. Cueing presupposes that the writer is aware that she can choose from any number or alternative modes of expression for a given idea.

I have chosen, perhaps arbitrarily, for the purposes of my study to define the term "cue" as a signal to the writer for change in her manuscript. The term "cue," as I use it,

¹⁶Faye Peitzman, "Revision in the Composing Process: A Case Study of College Freshman and Experienced Adult Writers," Diss. Boston, 1978, pp. 159-60.

differs from "error" in several meaningful fashions: in functions a cue signals some kind of modification of behavior, a substitution, perhaps. An error only calls for correction, and, if not amended, punishment, a reduced grade, perhaps. A cue is often unique to the writer, diction which may be inappropriate or a syntax which is choppy or jarring to the writer's inner ear. "Error" occurs when the writer strays from an accepted system, spelling, grammar or punctuation. A cue is perceived by the writer-reviser as a dissonance between her content/purpose/goal and her form of expression. A cue, then, effects a response, revision. Revision is thus a problem-solving strategy. My study shows that cueing appears to be personal, unique and individual, amounting to a compositional fingerprint, typical of the personality and interests of the writer, her sensitivity to language and the sharpness or softness of her focus of the audience.

My observations of student writing would suggest that cues work like flags or signals of dissonance as something, a word or phrase, that does not match or fit the writer's expectations for a given manuscript. That is, the cue is from the reader's perspective, when the writer has sufficient compositional maturity and incentive to let or make herself function as the text's reader. Thus, the source of the mismatch is changed to a choice more appropriate to the writer's

wishes. Very like the dresser who may pull off a gray turtleneck sweater and replace it with a white shirt for a formal effect, the writer may substitute a formal term for a slang term in order to create an impression of seriousness or formality. The cue, in the case of the dresser, resides in the physical object, the sweater. For the writer the cue is a written term, or a series of terms, but only as that cue is measured against the internalized ideas of the reviser is it capable of being acted upon. The cue then is equally external and internal.

The external "cue" can be observed; the internal cannot, and the interaction between the two can only at this time be theorized.¹⁷ In "Hand, Eye, Brain: Some Basics in the Writing Process," Janet Emig cautions researchers in questions regarding the brain's physiology of composing, by citing George Steiner:

Over the next years there may be a spectacular progress of insight into the biochemistry of the central nervous system. Though it is conceptually and practically extremely difficult to isolate a single type of stimulus from the fact of stimulation as such (environment connects at every point), refinements in microbiology may lead to correlations between specific classes or information and specific changes in protein synthesis and neuronal assembly. At the biochemical level, the idea that we are "shaped" by what we learn could take on a material corollary. On present evidence, however,

¹⁷ Charles R. Cooper and Lee Odell, eds., Research on Composing: Points of Departure (Urbana, IL: National Council of Teachers of English, 1978), p. 59.

it is impossible to go beyond rudimentary idealizations.¹⁸

Other questions regarding revision cueing extend beyond the scope of this study, but these questions deserve note: Are cues variable in intensity? Do certain cues operate in some cases, but fail to operate in others? In the first case, it may well be that cues operate on a scale of relative intensity, as for example the cue for change arising from some kind of physical discomfort may range from the sharp pain of a nail piercing one's heel to the vague discomfort of a sock slipping down one's ankle.

In the second case, of cues operating in some cases, not operating in others, careful readers of student manuscripts are often aware that those student writers may well revise a given error in one part of a manuscript, but at another time leave the same or similar errors unrevised. This suggests that the operation of cues is variable not only in intensity but absolutely in that sometimes they operate, sometimes they do not. As in the case of the slipping sock, sometimes it irritates; sometimes it does not.

While my initial interest in students' revisions may well have been vague and diffuse, following that interest to the study of cues has afforded a pointed and empirically

¹⁸George Steiner, After Babel: Aspects of Language and Translation (New York: Oxford University Press, 1975), p. 288, cited in Emig.

accessible subject of study and may offer some useful insights into the process of composition.

CHAPTER THREE

Population and Methods of Study

My study examined the use of revision cues by student writers. Three careful and extensive case studies and a watchful evaluation and tabulation of a single class-sized group comprise the material from which conclusions are drawn. The case study students were enrolled in a freshman English course at Drake University in the fall of 1981. The large group of twenty-one individuals were students in a freshman composition course at Iowa State University in the fall of 1982.

I obtained writing products and windows into the writing process from each case study writer: (a) writing samples, including a long research paper and a shorter comparison-contrast essay, (b) a protocol, an audio taped composing aloud of each student writer, while writing the comparison-contrast paper, and (c) audio tapes of two thirty-minute interviews between me and each of the subjects of the investigation, discussing revisions made in the research paper. Transcriptions of audio tapes are included in the appendix. While composing aloud, the subject revisers were supplied with a tape recorder and a private room with a desk. The topic for the comparison-contrast paper had been explored

in a class session prior to the writing and the participants had several days to collect their thoughts in prewriting activities. The writers were directed to voice the various concerns which came to their minds while drafting the first version of the paper, articulating all thoughts which were relevant to composing the paper. In addition, I asked each participant to complete a journal-like questionnaire pertaining to the composing process for each assigned paper and to save all notes and jottings, however tentative or formless, associated with each of the papers. (Copies of the forms and the jottings are included in the Appendix.)

The case study students' comparison-contrast papers and term papers are included in the body of this dissertation. Transcriptions of all of the taped interviews are included in the Appendix. The writer's spoken language affords a flavor and voice important to the case studies, because it conveys personality and the context in which each writer worked.

The twenty-one individuals in the class group wrote an essay on a single topic, in two time controlled sessions. The first session, lasting fifty minutes, resulted in an initial draft; the second session, lasting an hour and forty minutes, produced a final draft. The first draft was taken up after the initial session and that draft was then returned

to the writer at the second session and revised into a final draft. These two drafts for each student provide a broadened base, forty-two papers, of data to test the numerical results of the use of revision cues appearing in the case study students' writing.

Two days prior to the first session, all class member writers were supplied a printed assignment and afforded an opportunity to discuss, probe and explore the topic's implications. The assignment sheet is included in the Appendix. During this prior, assignment session, student writers were encouraged in prewriting or any suitable research activities. Writers worked in the classroom in both composing sessions, but were free to bring textual backups: dictionary, thesaurus, handbook, relevant resource books.

The recorded commentaries, the interviews and the written materials, from preliminary outlines to final draft of each paper, the revised papers of the class group provided me with extensive examples of cueing and are the basis for my observations and conclusion.

One assignment to which all case study writers responded was an eight to ten page term paper exploring a question of interest to the individual writer. Extensive class time was devoted to research techniques and use of the library in identifying and examining these questions. Each student in the class was urged to initiate the task with no preconceived notion of the answer to the question he or she was

posing; the answer to the question was to emerge as a thesis regarding the state of the world, the student's own experience, or any other topic of local or national significance. One student in the study concluded that there's no place for brutality in the game of football today. Another concluded that running has played a role in shaping human society. I specifically indicated that topics regarding drug abuse, abortion or contemporary political races were to be excluded, primarily because I had discovered that these topics are emotion-ridden and most writers have already taken a polarized position on the issues; overwriting by the popular press also tends to render these topics inappropriate to study by freshmen students.

The comparison and contrast paper was also a class assignment. Each student was asked to produce a two to three page typed essay; in this mode, the choice of topic was left to the individual writer. Class time was spent discussing possible topics, however. The class was designated as audience, with point by point and block by block methods of comparison and contrast, presented and discussed in class, in the hopes that the writers were aware of various strategies in presenting their arguments to a perceived audience. The term paper was not assigned at Iowa State University; thus the class study group did not write a term paper.

Like most other large American universities, Iowa State

University employs a computer to assign students to classes to meet the exigencies of individual student's schedules, classroom availability and instructor availability. The class group included in the study is unremarkable and probably represents a fairly typical freshman English student group, if only because class members were chosen by a computer for enrollment. The group includes students planning careers in computer engineering, architecture, education, veterinary medicine. Of the twenty-two class group members, one earned an "A" in the freshman composition course; five earned "B"s, fifteen earned "C"s, and one earned a "D". Sixteen males, six females comprise the group.

The subjects of the case studies from Drake University were chosen because they were competent writers and each student had performed well during the early weeks of the composition course. Further, as a result of conferring with them and observing their writing habits, I knew that each believed himself or herself to have engaged in voluntary revision activities. However, as it turned out, Todd's revision activities would be more suitably termed "recopying." Nonetheless Todd believes he is a reviser. Stephanie had voluntarily brought me rough drafts of assigned essays prior to drafting a final copy of the assignment, proving her commitment and intent to revise her work. To assure the subjects' anonymity, I shall refer to them as Stephanie, Todd and Terri, all pseudonyms. Each of the students

earned an "A" in the freshman English course, not surprising, since each had a commendable record in English in high school. Both Stephanie and Todd were involved in high school newspaper work and had spoken of their journalism experience in earlier conferences. Stephanie had been enrolled in advanced English courses, but not in journalism. The three case study students are successful high school and college athletes. Stephanie and Terri are runners, Todd is a wrestler. Test data on file at Drake University reveals some useful background about three subjects. Todd scored 22 on the English portion of the ACT. Stephanie scored lower, at 19; Stephanie's composite score is 24; however, her mathematics, 25, is higher than her composite. Terri's composite is 27, her verbal, 22. All students in the group ranked in the upper 10 percent of his or her graduating class in high school; all three attended large urban-based high schools.

Since many instructors and textbook authors are impressed that few students revise, textbooks afford limited instruction for students to learn to revise. I chose for the case study atypical student writers--ones who revise or believe they revise--for this study. My logic was based on obvious a priori realities. If one is to learn about students who revise, then one must assess the practices of those who do in fact revise. There are useful insights to be gained from non-revisers, I am sure. There are significant

compositional implications to be learned from single draft writers, but these insights and implications are beyond the scope of this study. This study also cannot examine the revision which occurs in the privacy of the writer's thoughts. Perhaps some apparent on paper non-revisers are extensive mental revisers, but these revisers offer only provocative opportunities for speculation. I believe there are methodological implications to be drawn from non-revisers, but the fact remains that one must draw water first if one is to study water. If later one discovers the same wells have faulty mechanisms, that the rope leading to the bucket has frayed or the bucket has turned leaky, then these are other issues, requiring an examination of rope or bucket.

This logic is further bolstered by designs of other studies which have preceded mine. Sondra Perl observes students in the act of revising, reported at length on a single writer, Anne.¹ Since she reports on recursive behavior, a quality of revision, I must conclude that her subjects are revisers. Nancy Sommers' "Revision Strategies of Student Writers and Experienced Adult Writers" which employed twenty student writers, twenty experienced adult writers, implies in the title that she has chosen revisers. There would be no strategy for revising, if there were no revision. Sommers

¹Sondra Perl, "Understanding Composing," College Composition and Communication, 29 (December. 1980), 363.

even writes that revision strategies "are consistent with the understanding of revision as requiring lexical changes...."² Linda Flower's paper, presented at the Research on Language Arts Workshop, NCTE Convention, in November, 1980, opens with

one direction in writing research today is to look more closely at individual processes such as planning, invention and revision and to model the organization of these processes. Such close modelling is made possible by thinking-aloud protocols of writers performing a writing task.³

These writers, too, are by necessity of the study and implicit in its design, revisers. None of the studies I have cited has included non-revisers as control groups or contrasting groups. Therefore, I have not included a non-revising control group in this study.

The case study method of tracing cues recommended itself on a number of bases. First, I had been convinced of its efficacy because of the successes of Janet Emig's The Composing Process of Twelfth Graders⁴ and Nancy Sommers'

²Nancy Sommers, "Revision Strategies of Student Writers and Experienced Adult Writers," College Composition and Communication, 31 (December 1980), 382.

³Linda Flower, "Designing Protocol Studies" (paper presented at the Research on Language Arts Workshop, NCTE Convention, Dallas, Texas, November, 1980), p. 1.

⁴J. A. Emig, The Composing Process of Twelfth Graders (Urbana, IL: National Council of Teachers of English, 1971).

"The Revision Strategies of Student Writers and Experienced Adult Writers."⁵ Faye Peitzman's doctoral dissertation studies at Boston University's School of Education also encouraged me. Further, the concept that writing is a process and not a product rendered the case study method particularly suitable for observing, commenting on and learning from events in that process.

The case study approach is a particularly effective tool for examining areas of knowledge where extensive gaps of information or only imperfectly understood information exists. As early as 1963, Braddock, Lloyd-Jones and Schoer recommended the case study to composition researchers, referring to John A. Van Bruggen's study done in 1946.

Case studies have done much to help remedial reading specialists understand and assist their "clients," and the similar complexities of writing suggest that much may be gained by developing a case study procedure against a background of experimental group research to investigate the factors affecting the learning of composition and the procedures which will accelerate and maintain learning.⁶

Sondra Perl, Janet Emig, Nancy Sommers are representative scholars who have employed the case study approach to

⁵Sommers, p. 379.

⁶Richard Braddock, Richard Lloyd-Jones and Lowell Schoer, eds., Research in Written Composition (Champaign, IL: National Council of Teachers of English, 1963), p. 32.

revision and have satisfied the Braddock study's prediction that the approach can accelerate learning.

I chose the subjects of my study deliberately, with the intention of looking not only at that part of the writing process commonly called revision, but more directly at revision activities of students who have proven themselves to be revisers. Many composition teachers share the impression that most student writers do not revise, inasmuch as students are either too busy to take the time or reluctant or regard school sponsored writing as too artificial to confront their manuscripts. Mina Shaughanessy's book, Errors and Expectations, reflects this impression that students do not revise, or perhaps Shaughanessy did not see revision to be important to the basic writers about whom she writes.⁷ Emig says simply about Lynn, one of her subjects, she "does not voluntarily reformulate...."⁸

Revision changes can be categorized, identifying deletion, substitution or rearrangement activities performed on the basis of lexical, syntactical, logical or mechanical concerns. Either a tape recorder utilized during composing aloud or the revised and redesigned writing can provide the researcher with empirical evidence to measure

⁷Mina Shaughanessy, Errors and Expectations (New York: Oxford University Press, 1977).

⁸Emig, The Composing Process of Twelfth Graders, p. 68.

or weigh.

My logic can be represented by a syllogism: If students learning to write share characteristics, then the revision process can be included in these shared characteristics. Therefore a study of a few students has application to other students as it regards revision.

The case study method is congenial both with the procedural nature of composition and the shared characteristics of student writers:

The process of making meaning with written language cannot be understood by looking backward from a finished page. Process cannot be inferred from product any more than a pig can be inferred from a sausage. It is possible, however, for us to follow the process forward from blank page to final draft and learn something of what happens. We can study writing as it evolves in our own minds and on our own pages and as it finds its own meaning through the hands of our own writer colleagues and our writing students.⁹

The case study method of investigation recommended itself in a final and, to me, persuasive manner: experience. I have discovered and confirmed during my career that much of my understanding of how my students write has come from observing individual students as they discover the writing strategies and devices which work for them.

The students in the study pose a strong contrast. While all revise, Todd does so without, from this reader's

⁹ Donald M. Murray, Eight Approaches to Teaching Composition, eds. Timothy R. Donovan and Ben W. McClelland (Urbana, IL: National Council of Teachers of English, 1980), p. 3.

point of view, materially changing his manuscript. However, the limited changes he had effected were deemed significant by him. In both writing tasks, he moved from initial draft to final draft, recopying nearly what he had already written, only adding quotes from printed, "authoritative" sources. (See Appendix.) These additions of authoritative quotes reassured Todd he was changing his writing. The others made changes, recursively, from initial outline to final polished draft. It would appear that any manuscript, professional or student-written, supplies revision cues. One notes cues for change, even in "finished" writings, articles in the newspaper or published stories. Thus the cues may well exist independent of the writer's awareness of them.

I have amassed a body of writing samples from all subjects, both the case study subjects and the group participants. Each of the case study students performed very differently, given the nature of the research methods and the personality of each student. I selected the writing task which best conveyed each writer's cueing. Todd's short essay offered no insight whatsoever to his cueing. Despite all the writers having been provided with identical directions for the composing aloud, Todd was evidently discomfited by the method. After three minutes, either the tape recorder ceased to function, was switched off, or Todd ceased to speak into the device. Nothing was to be gained,

no notes, no material was generated in this task, but the final, finished essay (see Appendix). On the other hand, the composing aloud setting generated a flow of interesting, exciting and useful data from Stephanie and Terri. Not only were cues apparent in the women's comments, the writers commented on them, although they did not utilize the term "cue" in their monologue. It would have been as useless to neglect Stephanie's short paper, for example, with the rich dialogue of recording aloud as it would have been futile to examine Todd's. The very contrast of their response to the study's methods and materials demonstrates the subjects' differing personalities. And, perhaps the unnaturalness of using the recording device frustrated Todd. Marilyn Cooper and Michael Holzman have pointed out such pitfalls in the use of protocols.¹⁰ My study has afforded sufficient flexibility for each subject to demonstrate his or her cueing in the context most congenial and most productive of information to the individual subject.

The class-sized group offers a numerical broadening, not statistically significant, perhaps, but certainly helpful by demonstrating that a typical group of student writers demonstrates cueing and is similar to in the kinds of

¹⁰Marilyn Cooper and Michael Holzman, "Talking About Protocols," College Composition and Communication, 35 (October 1983), 284-93.

cues employed by the more carefully selected case study subjects. That student writers utilized cues in different settings and given different writing tasks also is important because a similarity of behavior in differing times and places is suggestive that cueing can be considered to be an ongoing factor in the writing process of many, perhaps most, student revisers.

When I sought to organize the data about the subject's cueing, I discovered that a predictable format would be more understandable than individual systems devised for each of the writers, varying for all of them. A grid pattern to indicate cueing as "process" and "type," and the interaction between the two, was adopted to meet the study's needs for clarity and consistency (Figure 1). While not equating "logical" with "semantic" nor "mechanical" for "rhetorical," I chose to substitute "logical" and "mechanical" categories for Faye Peitzman's "semantic" and "rhetorical" categories in order to serve clarity and what was for me a greater degree of certainty in identifying the writer's intent.

Each of the four processes: addition, deletion, substitution, reordering, intersects with each of the four types of revisions: lexical, logical, syntactic, mechanical. These intersections, sixteen in number, appear as blocks on the grid and demonstrate the alternatives for revision cueing. When reducing cueing to an on-paper graphic

REVISION RESPONSES (PROCESS):
THE RESPONSE TO STIMULUS

		ADDITION	DELETION	SUBSTITUTION	REORDERING
TYPE: THE STIMULUS INDICATING AREA OF DISSONANCE	LEXICAL				
	LOGICAL				
	SYNTACTIC				
	MECHANICAL				

Figure 1

Cueing in Revision by Type and Process

representation, there is a hazard of distortion of the complexity of the writer's intellectual functioning; however, any linear format is destined to present a distortion of a writer's mental functions. One comes to appreciate the dilemma of a medical artist, trying to depict a multidimensional flesh and blood system on a one dimensional sheet of paper. The distortion both in my cueing format and medical charts is inevitable, perhaps unavoidable, given the tools and materials currently available; but yet, I believe both serve necessary and useful purposes which override in helpfulness to teachers and learners alike, any inaccuracy. Beyond the consideration of necessity, consideration of the purposes of this study is another factor to recommend the grid format; this study was neither designed to examine, nor does it purport to explain the mysteries of any writer's mental functioning. Instead, it intends only to inquire about specific, limited writing activities.

The grid offers the reader another advantage: a coherent presentation of data for each draft, written or oral, examined in the study. Thus, the discussion will feature each block in turn, proceeding from left to right, from top to bottom, commencing at the upper left corner block, "lexical/addition," and finishing at the lower right block, "mechanical/reordering." The grid system is orderly and symmetrical and predictable, a framework into which to fit the data I will present.

"Process" and "function," column headings of the grid, represent two essential elements of the cueing process, denoting for "process," the choices of action open to the writer; the "type" denotes the revision consideration of the writer, the purpose of the revision. Process, the chart's vertical heading, first denotes addition of elements, words, phrases, blocks of information, running to several paragraphs. Next in the "process" category, "deletion" tallies the elimination of elements--from marks of punctuation to words to phrases to paragraphs--a troublesome category since often the rejected elements were so thoroughly scratched out or, perhaps, invisible due to erasure that they could not be analyzed. Further, deletion was often accompanied by substitution, the next category in the graph's "process" section, and seemed procedurally connected to it. For the sake of logic and consistency, I placed those cues uniting deletion and substitution options in the substitution slot. The decision serves logic on this basis: one must delete first, then substitute. Just as when rearranging one's living room, one must remove the sofa before placing an armchair in its place, one must remove a written expression before setting another in its place. This is not to argue, however, that both the deleted and substituted expressions are not necessarily simultaneously on the writer's mind, but this simultaneous presence cannot now be known, measured, assessed or judged. Regarding deletion as initial, substitution as terminal is not only logical, since I have done so

consistently but also assures a reader of a predictable format. The final process designation, reordering, applies to the reshuffling of elements, at the simplest, marks of punctuation, placing quotation marks outside terminal punctuation marks, to moving whole paragraphs from one to another part of a manuscript, changing the arrangement of expression.

"Type" designations form horizontal columns on the tabulation chart, and list the concerns of the revising writer. "Lexical," the topmost item in the list refers to choices of vocabulary items. Whether this choice is due to considerations of the meaning of words or their artistic effect or, perhaps, some kind of personal predilection for a given term, is intriguing certainly, but not part of this study. Since I did not have prior knowledge of the study's data, "logical types," immediately next in the graph's order, initially seemed a promising category, but turned out to be disappointing. I regarded logical cues as those triggering the realization of incongruity, discrepancy or discontinuity of expression. The disappointing lack of logical types of cues could be caused by the inexperience of student writers, the artificiality of school-sponsored writing, the inaccessibility of thought processes, all intriguing and potentially instructive questions of cognitive psychology; hopefully another researcher can answer these questions. I cannot. Like logical types, syntactic

types, next in the grid's order, yielded less numerous instances than I had anticipated. "Syntactic" denotes the arrangement of words in a sentence, the order of the words effecting meaning and involves matters of taste, or "ear," linguistically sophisticated considerations. The final block, for mechanical items, tabulates those cues deriving from the mechanics of correctness of English, matters of spelling, grammar and punctuation. Lexical reordering seems to me to be an impossibility; therefore, the category does not exist. I disregarded it.

CHAPTER FOUR

Terri

Shorter Paper

Overview

Terri works in increments, adding blocks of material, re-working what exists. She begins her term paper with penciled notations, a kind of rough outline, then follows the outline with three more drafts, each longer and more polished than the one preceding it. The final paper is a neatly typed copy of the fourth draft. The second draft is a paragraph long. The third draft is seven paragraphs long, the fourth, seven. The final paper is five paragraphs long. I have included, in full, the final paper as it is short and easily read.

Analysis

The chronology of a writer's development of an essay is important in examining her cueing, inevitably involving choices which in turn inevitably involve a framework of time. The completed paper, representing an end point in Terri's writing, follows:

A Tale of Two Coaches

During my highschool years, I was fortunate to have the chance to participate on two athletic teams. During this segment of my life, my athletic career was shaped by two coaches, Mr. S. and Mr. T. To an outsider, my coaches' success was determined by similar leadership qualities each possessed. It was evident that my instructors both had control of their teams. Both men set standards and goals. Both men worked their athletes through specially designed workouts. And, both showed a keen interest in the students they coached. However, the manner in which each man guided and influenced their team in the above areas was the true key to their success. And, this is where they differed.

In coaching, it is necessary to talk to one's athletes. Communication is a vital step in having control of one's team. Whether it be a pep talk, instructions or conversation, the coach must be able to handle himself in each situation. Mr. S. used the impersonal approach. When talking to us, he established an air of authority. We knew that he was the coach. He used volume to get his point across. He emphasized his speech with curse words. He made us listen. He used scare tactics, such as threats, to motivate us. And, he relied upon our competitive nature to push us forward. Mr. T., on the other hand, used a diplomatic method of communication. First, he created a friendly atmosphere by letting us call him Mr. T. Second, he used conversational tones whenever talking to us. His authority was established through his knowledge rather than through violent utterings. Unlike Mr. S., Mr. T. talked to us like adults who needed guidance, rather than children who must be reprimanded. Although each man utilized different techniques in communication, each man conquered the same objectives. Each had control of his team and, thereby, was able to establish standards and goals.

Another important step in coaching, is to organize practice. This is influential in the success of an athlete's performance. Mr. S. carefully researched and planned out workouts. He then proceeded to write out the practice on a board and delivered verbal instructions. Next, he removed

himself from the area and expected us to carry out the workout on our own. This gave us the chance to push ourselves and, thereby, developed us into disciplined athletes. Mr. T., however, approached the situation very differently. He too carefully planned our workouts, but would not detail it on a board. Instead, all instructions were verbal and he remained with us at all times. He was always readily available if problems would occur. His method allowed us to push ourselves forward under supervised instruction. Through his disciplines, we became disciplined. Again, two distinct approaches applied, but similar goals obtained.

It is difficult for a team to be successful if respect is not attained between the team and the coach. If there is no appreciation for one another, then a disharmony usually results and control is lost. Mr. S. had the respect of his athletes. He gained our esteem through his authoritative air. He relied upon the fact that students respect their elders; and we did. He produced winning teams and, thereby, also gained our admirations. He showed us to respect our fellow teammates and as a result, they showed us to respect him. But Mr. T. also had our respect. He not only had our admiration as a coach, but also as a friend. Because he taught us to have pride in ourselves, our appreciation became respect. We also had deference for Mr. T. because he attempted to understand us not only as athletes, as did Mr. S., but also tried to relate to us as individuals. Both men gained our respect but for different reasons.

By the end of highschool, I found myself looking back at the two men that had developed by athletic prowess. I realized, that, although each was considered a successful coach, my teammates and I were the only ones who could distinguish between the two methods employed by each. As a result, we had the advantage of taking the best of each and applying that aspect toward our future.

Terri's composing aloud reveals the considerations which initiated her writing. "I like working with the

basic five paragraph paper gets the ideas organized better."¹ The first fifteen minutes of Terri's composing aloud session records her ideas flowing rather capably within the five paragraph formal theme format, a format she must have learned in high school. She begins by listing the ideas she regards important to develop her topic. Revision choices do not enter her process until she begins to amplify her expression to full sentences.

Initially choosing a narrative focus challenges Terri; first she settles on "I." But the first person singular doesn't satisfy her; it cues change. "I put I," she explains in her composing aloud tape. Instead, she rewrites to "start with maybe what other people observed rather than what I observed."² The "I" cue signals a significant deletion/substitution that will determine the focus of the remainder of the paper.

It is also interesting to note that later in her early musings about the topic, Terri addresses the generalized depersonalized "you." That she discusses her dilemma of addressing the audience from the point of view of "I" and later "he," suggests powerful, pervasive cueing of these terms which may also occur in revisions taking place in the thought process before the physical act of writing takes place.

¹See Appendix, Composing Aloud, p. 174, 1 10-1 11.

²Composing Aloud, p.176 , 1 3-1 4.

Terri, here in the taped comments about the first penciled notes, fails to discuss revision, apart from the short remarks already quoted from the composing aloud tape. As she became more absorbed in her writing task, Terri's attention was drawn increasingly to composing, diminishingly to speaking. As she finishes the tape her voice is low, nearly inaudible, but clearly she is interested in what she is doing. The last seconds of the tape are full of "ers" and "hms," not useful for examining revision, but certainly an interesting example of the writer deeply engaged in her task.

Like Stephanie, reviewing of the penciled notes in concert with the audio tape clearly reveals the developments of Terri's composing process. Terri works in increments. Each draft will expand the preceding draft. She covers all the material she will finally address, even at the point of drawing up the penciled notes. She heads her first sheet of notes "compare and contrast paper," following the heading with general considerations: "male sport, set guidelines workout attitude, interested athletes." These considerations apply to both coaches being analyzed and represent categories which are explained and developed in the completed paper. When Terri begins to draw traits for the individual coaches, she writes "Mr. S.: size larger, worked on a person's-prove people wrong, neg.reinforcement, yelling cussing scare tactics, bull headed." These specified

qualities are developments and revisions of the initial statement as are the specified traits attributed to the other coach. Terri balances both coaches, their specified traits played off against the other. "Mr. Trackcoach: Reasoning, talked to athletes, as adults, positive reinforcement, idea." In an interlinear addition, she writes "own" above "idea."

Following the listing of the coaches in the first jottings, she shifts compositional gears by next listing the activities of each coach, contrasting the individuals as advanced by the penciled notes' subheadings: "1. Gain Respect (a) Proving above older - your coach. (b) Friend, respect in yourself 2. Talk to athletes (a) yelled, scare tactics (b) reasoning, feedback, own idea 3. Workout (a) Removed (b) There." The numerical points were reordered at this early stage one becomes three, two becomes one and three becomes two. While the reordering of points is a revision, either identifying or categorizing cues is not possible at this point; the draft is too tentative; the words only suggestive.

Two paragraph form drafts follow; the fourth draft is nine paragraphs long. The final draft is five paragraphs long, the length and shape first projected, and is a cosmetically improved version of the preceding drafts.

Four cues have not been tabulated in the summarizing graph. While I have included unidentified cues in the

		<u>PROCESS</u>			
		ADDITION	DELETION	SUBSTITUTION	REORDERING
<u>TYPE</u>	LEXICAL	7	10	12	0
	LOGICAL	1	13	3	1
	SYNTACTIC	0	0	0	0
	MECHANICAL	0	0	2	0

Figure 2

Cueing in Revision by Type and Process
 Terri: Total Tabulation

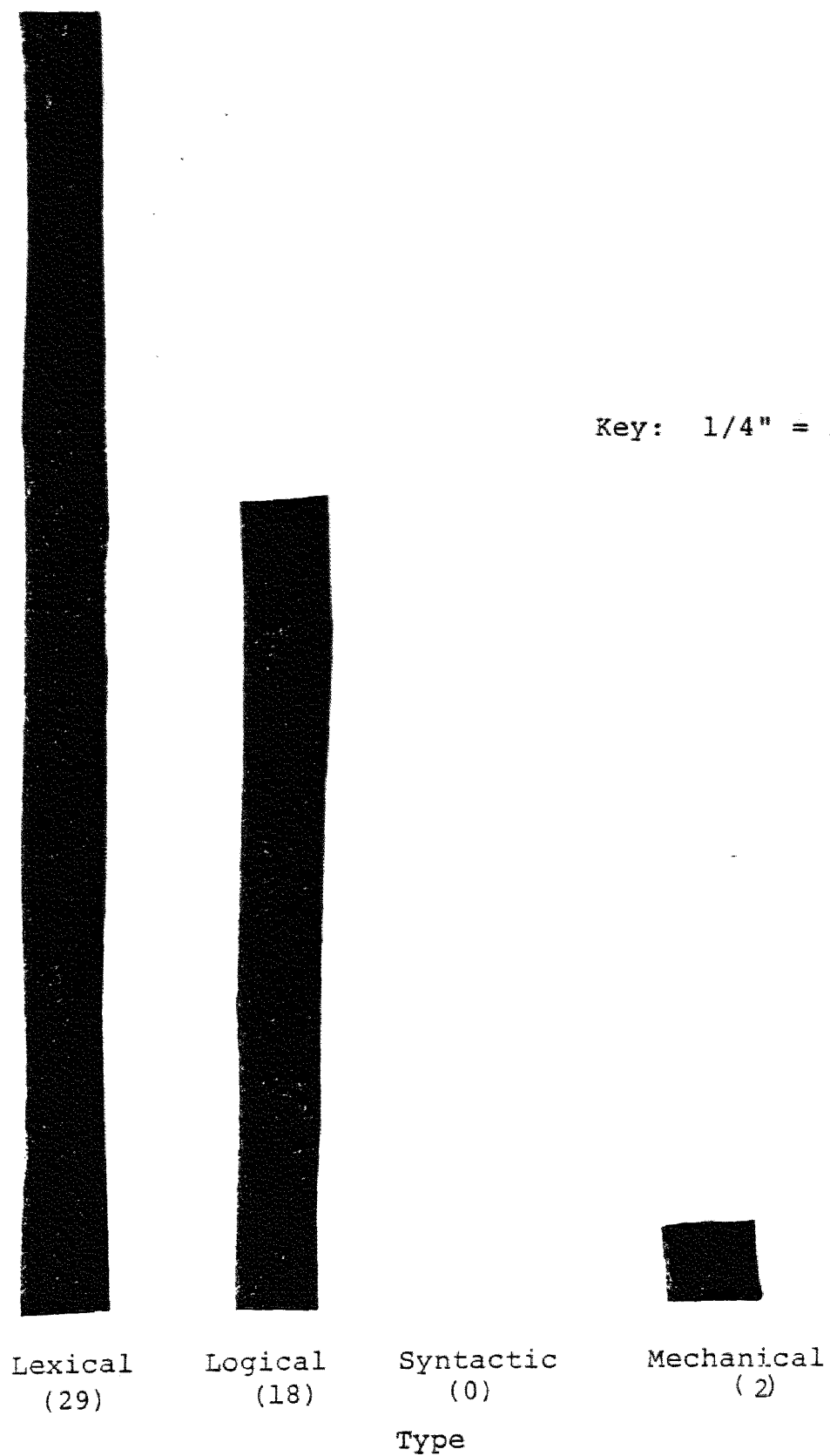


Figure 3

Cueing in Revision by Type
Terri: Shorter Paper

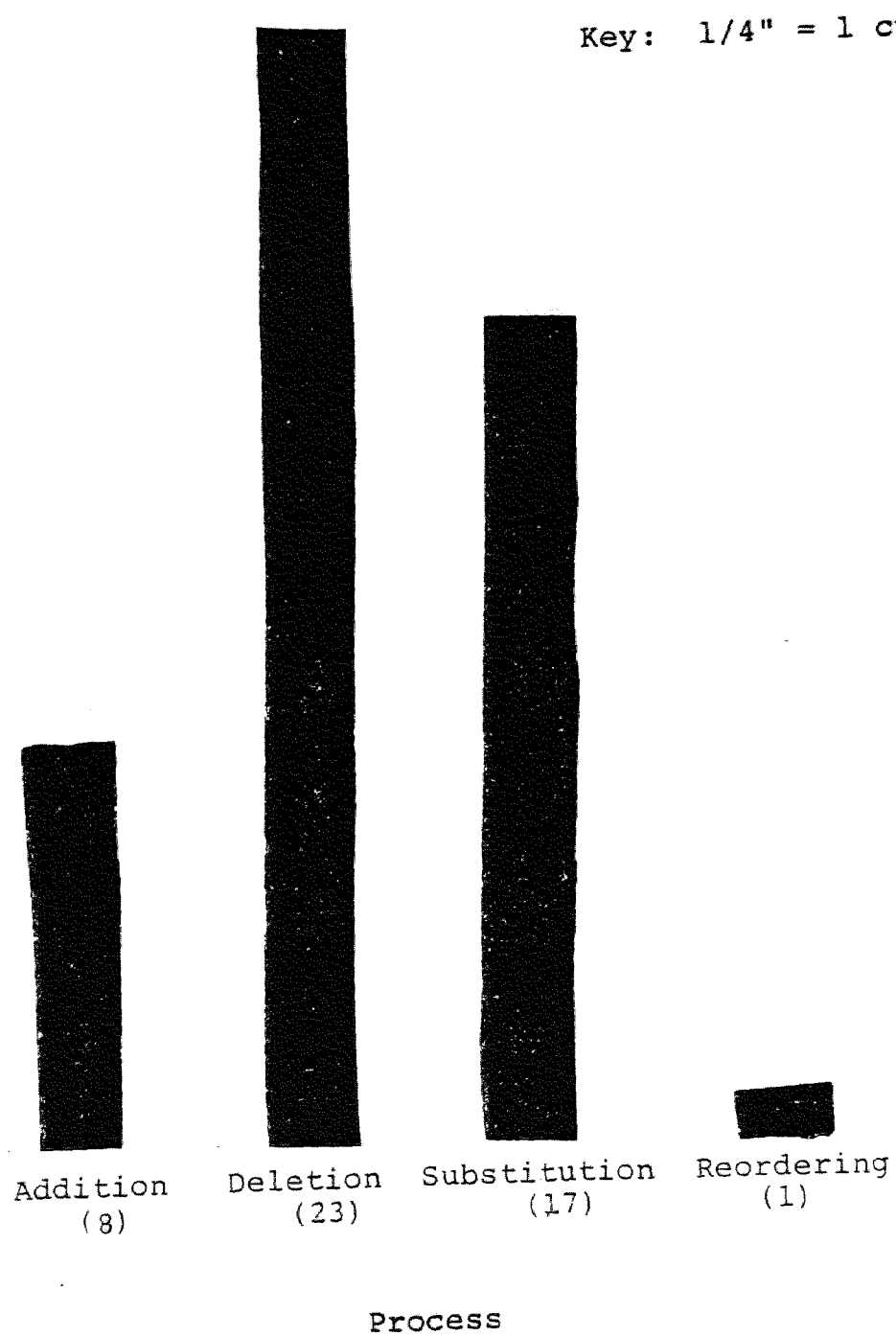


Figure 4

Cueing in Revision by Process
Terri: Shorter Paper

Table 1

Cueing in Revision by Type and Process,
Terri: Shorter Paper

ADDITION/LEXICAL

INTEREST → And, both showed an interest in the students they coached — And, both showed a keen interest in the students they coached.

COACHES → "interest"

PLANNED → "and researched"

BUT → "but" → "but also"

COACHES → "interest"

PLANNED → "and researched"

COACHES → "Mr. S.", "Mr. T."

VITAL → "having of one's team"

VITAL → "and control"

DELETION/LEXICAL

SURFACE → On the surface, any spectator could gather.

ADULTS → "instead of children"

RESPECT → "and through this esteem we felt we"

? → "however"

? → "And this"

RESPECT → "both men won respect however"

SURFACE → "and all of us"

ADULTS → "instead of children"

COACHES → "coaches"

? → "coaches"

? → "to his athletes was one of"

LEFT → "graduated"

SUBSTITUTION/LEXICAL

YOU → I → he [referring in the composing aloud to beginning the essay.] "First I wrote 'you,' then I wrote, 'I,' then I wrote 'he.'"

Table 1 (continued)

SUBSTITUTION/LEXICAL (cont.)

IN → "during" phrase
WHEN → "when" → "during"
GOALS → "goals" → "objectives"
ORAL → "oral" → "verbal"
ABILITY → "change"

? → "discipline" → "push"
? → "on the other hand" → "however"
RESPECT → "if there is not respect → if respect is not allowed"
RESPECT → "respect" → "esteem"

RESPECT → "he created..." → "he...us"
US → "acted like one of us" → "attempted to understand"

REORDERING/LEXICALADDITION/LOGICAL

EXPECTED → us → Next he removed himself from the area and expected us to carry out the workout on our own.

DELETION/LOGICAL

BOTH → Both men won our respect, however.

HOWEVER → "however"
MR. T. → "Mr. T"
ADULTS → "control of his athletes and establishing of"
? → all of ¶4

DIFFERENTLY → "He would tell us our" → "as we practiced he always"
END → "I had experienced...back"
END → ¶ 5 containing the above

HE → "would set..."
LISTEN → "we listened..."
DIPLOMATIC → "diplomatic method"
END/FUTURE → "their"
END → "in the end..."

Table 1 (continued)

SUBSTITUTION/LOGICAL

SURFACE → To an outsider looking on, the similarities between the two men are plentiful — To an outsider my coaches' success was determined by similar leadership qualities.

AUTHORITY → "He...childish" — "He..."

ABILITY → "this..." — "this..."

REORDERING/LOGICAL

[?] → ¶1 — ¶3 — ¶2

[?] → ¶1 — ¶3 — ¶2

ADDITION/SYNTACTICDELETION/SYNTACTICSUBSTITUTION/SYNTACTICREORDERING/SYNTACTICADDITION/MECHANICALDELETION/MECHANICALSUBSTITUTION/MECHANICAL

WORKOUTS → Both set guidelines and workouts for their athletes → Mr. J. carefully planned our workouts.

WORKOUTS → "set" → with

ARE COACHING → "are coaching" → "worked"

REORDERING/MECHANICAL

tabulation, if the process and type of cueing is evident, those revisions which cannot be assigned a process or type do not seem to bear significance, consequently they are omitted. Stephanie deleted "And," and an unidentifiable phrase, "made." One substitution "between the team," is also omitted in the tabulation. Interestingly, the phrase was written, penciled out and then replaced as initially written. The writer chooses a phrase, rejects it, then reasserts her initial choice, either finding the first choice acceptable or finding no suitable replacement.

I have not indicated paragraph numbers because the nature of the revising process would have made these paragraph numbers either inaccurate or meaningless. Early written drafts are often difficult to read because of inter-linear writing which can confuse the reader about where one paragraph leaves off, another begins. Further, paragraphs may be repositioned from draft to draft.

I have used two symbols in the tabulation form. First I have "boxed in" the cue, intending that the graphic device would emphasize the cue. I have used question marks to signify unidentified cues. Second, I have used an arrow very much as one uses that symbol in an equation in chemistry, meaning "produces" or "derives."

Assigning a draft number to each writing became increasingly difficult for Terri, and to a lesser degree for the other writers in this study. Revision research requires

the researcher to work in two dimensions: time, moving from expression to expression in logical sequence and space, recording these ideas on sometimes jumbled and over-jotted sheets of paper. Finally, the recursive nature of revision, the mental tracking back and forth over previously traveled paths, makes it often impossible to identify the first or second path. Since the element of choice appears in itself to be significant in the limited context of the operant cue, I have not tried to place that choice in the larger context of how the cueing may have been operating over the days, hours or even weeks through which the paper was being written.

I will consider the sum of all the cues in all the four drafts of Terri's shorter paper as tabulated on the forms, following from left to right, top to bottom. Seven lexical/addition cues occur and cues will be considered according to process, following the cues from top to bottom and from left to right in the columns.

Fifty revisions appear in Terri's four drafts. Syntactic revision plays no role in her compositional process. There are no cues I would classify as syntactic in any of the four drafts. Word, phrase and paragraph revisions occur in these first drafts. Terri's cueing motivates not only a variety of types and processes of revisions, but also a variety of lengths of revisions. When Terri progresses to her final draft, her cues help her to make the compositional choices her purposes called for.

The cueing diminishes markedly, to eleven cues, in the final draft. Terri had brought her manuscript to a nearly final form; she was close to completion, to a perceived finality. Thus, as her need for change diminished with a sense of satisfaction with the approaching final product, her need for cues and her utilization of them decreased accordingly.

I shall consider in the discussion primarily those cues which lead to significant, revealing or interesting revisions. Some of the cues that meet these criteria promote revisions involving paragraphs or blocks of material. Nine paragraphs were reduced to five between the fourth and fifth drafts. This amounted to a paragraph combining activity which did not affect word choice or order. Neither deletion nor addition was involved. There was no available category, in fact, which suitably represents the changes between drafts four and five.

I will discuss Terri's revisions in the order of their appearance on the graph.

Seven lexical/additions occur in Terri's reworking of her manuscript. Typical of student writers, Terri is profoundly involved with tinkering with narrow or discrete concerns in her writing. No paragraph or block sized lexical/additions occur. It is interesting to note that Terri adds "keen" to modify "interest;" she is cued to select a term then, affording greater clarity. It may be that familiarity, "keen" is a clichéd modifier of "interest,"

causes the cue to operate.

Terri performs only one logical addition in her shorter paper. A third paragraph is added to the second paragraph. The third was taken from the third draft; the two wedded serve as the second paragraph in the final essay. The connection was cued by "second" suggesting the logic of connecting the series into a single unit. Possibly cueing is not as strong for logical concerns of the freshman student as it would be for more sophisticated writers. However, this can only be surmised at this time.

Syntactic/addition does not occur for Terri. She is not cued for syntactic revisions in this shorter paper. There are no syntactic cues in any of the drafts of the paper.

Mechanical/addition does not occur in preparation of Terri's paper. As a practical consideration, Terri's grasp of the mechanics of English was strong early on during this writing course; therefore, it stands to fact, that she would have few mechanical changes to effect.

All told there are eight additions in Terri's set of writings for the shorter paper.

Deletion is the next process occurring in my analysis. Terri performs a total of twelve deletions that can be identified. However, I suspect, although I do not have any proof to sustain this suspicion, that the actual occurrence of deletion cueing is rather more frequent than this tabulation would suggest. Like the incompetent physician who

buries her mistakes, the writer competent or otherwise tends to bury her deletions, with erasure or scratching out. The frequency, then, of deletion cueing is higher than analysis of written drafts would suggest.

Terri performs three lexical/deletions in the three written out drafts. These are single words whose rejection seem to be consistent with the practice of other student writers according to Sommers who observes that student writers generally perform minor, discrete revisions of their manuscripts. "Coaches" was then also deleted. Since the relationship of these deletions is not clear, it is not possible to identify the cue for each change here.

Logical/deletion, the next cell in the graph, categorizes nine cues. This is a relatively great number, 26 percent, of Terri's cues. And the notion of deletion is significant because for a writer to discard any word or phrase already chosen implies sacrificing to the eraser or striking-out line, something already created. Common sense and experience would tell most composition teachers that a student's parting with something already written severely tries the writer's feelings.

Terri's second draft is one paragraph long, a development of the structure outlined in the first draft written in developed sentences, the paragraph introducing the notion of the two coaches' exterior and apparent similarities. She begins a clause, "However the manner in which these two

coaches," but this clause is never appended to a full statement; the "however" cues her to a logical/deletion. She isn't ready to launch into a discussion of the contrasts suggested by "however."

An entire paragraph, in draft three, has been crossed out, with an accusing "x," another logical/deletion. The rejected paragraph seems to read, "Another important step is to organize practice. For those athletes, this is influential in the success of an athlete's performance....He usually removed himself from the area." The persistence of "removal" as a cue is interesting, almost as a play on words. Surviving from the first outline, the cue now signals deletion. "Both men had control of their team" has been changed to "It was evident that my instructors had control of their team." The deletion cue here refers again to surface. Terri is interested in the notion of the obvious; it again cues her to revise.

No syntactic nor mechanical/deletions occur.

Substitutions, twelve of which are lexical, represent 30 percent of Terri's cues. Her third draft, longer than the second, represents both an extension and revision of the earlier writing. She has revised the opening; "In my years of high school" has become "During my high school years." The "in" prepositional phrase has cued a shorter "during--"a

tightening of her expression.

A substantial revision occurs in the third sentence of the third draft. The second draft had read, "When participating, I was guided and influenced by my coaches." Terri substituted "During this segment of my life my athletic career was shaped by my two coaches." The substitution amplified an earlier statement, while retaining the notion of "shaping." "When" cues the change. It suggests a more accurate representation of the period of time involved. She has within this revision replaced "two men" first with "my," then scratched out the substitution and replaced it with "two coaches."

Two sentences of the third draft are amplifications through additions, adding "Both set guidelines and workouts" has become "Both men worked their athletes through specially designed workouts." "Guidelines" has been deleted and "set" has been substituted for "with worked their athletes through specially designed workouts." The cue for deletion and substitution is "workouts" which suggests the concept of working the athletes.

An earlier draft had tried several alternatives for opening a later sentence. Logical/substitution is at work here. "On the surface, any spectator could gather," is rejected. "Surface" cues the deletion. Terri is having trouble

in draft three articulating the concept of exterior, observable traits as contrasted to interior, less evident traits.

"To an outsider," replaces the "surface" phrase but she has penciled in "looking," still being cued by "surface."

"Looking" implies that only easily observable traits could be evidence easily in Terri's writing and managed adroitly in her compositional planning. Here cueing seems to be tied to the author's perception or understanding of her topic or theme or perhaps her discovery of her meaning.

Mechanical/substitution also occurs. The present progressive "are coaching" was revised to the grammatically consistent "coached." The verb form cues change in this third draft. The "However" phrase which troubled Terri in the first draft has been amplified to "However, the manner in which each man guided and influenced their [sic] team was the true key to their success. And this is where they differed." Now the significance of "however" has been worked out and it serves to suggest the last sentence is a transition into the next paragraph, the final paragraph in this draft. Terri leaves off here to begin a final rough draft, much expanded from the first three tentative drafts.

The reordering column is nearly vacant from its top, lexical/reordering, through the midpoints, logical/reordering and syntactic/reordering, to its bottom, mechanical/reordering. Only logical/reordering utilizes the reordering process. For all the remaining slots, there are no cues.

Terri is seldom, if ever, cued to reorder.

Interpretation

Terri responds to lexical cues twenty-nine times in the course of preparing her paper. She responds to logical cues eighteen times. Syntactic cues are not developed or recognized while three mechanical cues flag Terri's attention. While syntactic cues relate to meaning, their absence in Terri's writing does not signify a disinterest in meaning. The preponderance of lexical and logical cues demonstrate Terri's concern for meaning: both lexical and logical cues relate to the writer's concern for meaning.

The total lack of syntactic cues suggest that Terri is not concerned with expression in global terms, her concern is directed at words per se.

The paucity of mechanical cues may well be a measure of Terri's competence as a writer: she is sufficiently knowledgeable that she makes few mechanical errors. Therefore mechanical cues seldom occur.

Terri's cueing suggests that she needs instructional assistance in developing a sense of syntax, an ear for hearing language. She would profit from attention to ordering larger units of prose.

Terri has utilized a wide variety of kinds of cues to arrive at a completed essay. While the mature writer might have dealt differently with the paper, finding and responding to more cues than did Terri, her cues did assist her in

bringing her articulation to a completed form, satisfactorily, for her, approximating her initial vision.

Terri: Longer Paper

Overview

Terri writes her longer paper in increments; as in her shorter paper, beginning with a short penciled outline, she expands into sentence outline, then again expands to a rough draft. Her final paper maintains the same shape as the initial outline and she alludes to the outline's plan in the interviews, remarking that she refers to the outline in making compositional choices. The final paper serves as an enhancement of her initial plan.

The first written stage of Terri's draft, as she describes it during an early interview, becomes an interesting representation and articulation of her cueing. She is concerned with overusing the word "development," a cue for her. She sees "flow" as significant, to be achieved, its analogue, "choppiness" to be eliminated. Finally, Terri analyzes the logical content of her prose. In one interview she reads from her manuscript:

"although many aids such as the telescope and men, such as Plato and Copernicus, developed theories." Right through there for some reason it doesn't connect to me. It seems like many aids such as the men and telescopes are aids. But then I go on to

say they developed theories so I reword it so it doesn't sound like men were aids. That is how I didn't like that.³

Terri is concerned with clarity, and she herself is the judge of clarity. I read from the manuscript, "During Assyrian times, soldiers threw pots of boiling pitch and advanced devices have been used for the last two thousand years." Terri replied, "It doesn't really clarify what I meant to say. I wanted to say this sort of device of throwing boiling pitch. Those advanced devices; you know we have developed them and have used them for the last two thousand years and it says that, but it isn't real clear to me yet."⁴ Later Terri points out that she establishes clarity in terms of the audience's response to what has been written. "I want the reader to be able to follow what I am doing and understand the purpose of putting these things in order."⁵

When queried about whom Terri saw to be her audience, she replied, "someone my own age who is interested in space technology would have to follow it just like I followed other people's works, too, to develop this....coming from

³Appendix, Interview, p. 182, ll. 7-13.

⁴Interview, p. 182, l. 26-p. 183, l. 7.

⁵Interview, p. 183, ll. 16-11. 18.

the same place I am. Where they knew a little about it, but not a lot and find out things I didn't know."⁶ Terri qualifies herself to make compositional judgments for the audience: the audience is very like her, sharing her interests in space technology.

She sees her writing process as adding information to flesh out her argument. "That," referring to the main part of her paper, "is where I am going to expand on the most."⁷ "Expand on" is all the more telling, coming from Terri's own lips since expansion is Terri's revision mode; she writes in increments. She is going to "expand" her manuscript "the most" in the main section, implying that she considers expansion elsewhere and recognized "expansion" or addition to be her typical mode of revision.

Terri is excited about her topic, seeing possible applications of her topic in new areas of exploration that ignites her imagination. She comments in her interview:

It is fun. One of the things I found most interesting so far is one of the space ships we sent took pictures of Saturn and Venus is on its way out of our galaxy and is never going to come back. Aboard the ship is a plaque so if anywhere out there is anyone out there, they can read this plaque, even if they don't know our language, and it shows the humans in relation to the size of the space ship. They have a spaceship drawn to the human size....⁸

Much of Terri's revision occurs in her own mind. "I switched it around in my mind a lot....But in my mind I just

⁶Appendix, Interview, p. 184, ll. 8-11.

⁷Appendix, Interview, p. 187, ll. 17-18.

⁸Appendix, Interview, p. 189, ll. 27-p. 190, ll. 9.

kept saying well this will go first, no that will go first. When I finally wrote it down the way I wanted it."⁹ However, these revisions cannot be subjected to study.

While Terri's cues often reflect concerns with logic, they are in type, often lexical. Terri's interest in lexical choices becomes apparent in our second interview. I read, "'Ever since the beginning of time, man has been intrigued.'" Then I asked, "Why did you make that change?" [from "man has searched the heavens" to "man has been intrigued"].

Terri replied, "He couldn't search the heavens from the beginning of time because he couldn't get up there and so it was vague on what I meant."

R. [Rosemary Olds]: "So you really looked at this one word and felt that this other word was a more reasonable choice?"

T. [Terri]: "Right. I changed it from this one [pointing to 'searched'] to 'searched the heavens for answers' and then I got what answers? What were the questions? And that didn't make sense. That's why I went through the change."

R.: [Reading aloud from Terri's manuscript] 'During Assyrian times, soldiers threw pots of boiling pitch, etc.' You removed that because you thought that was too military in its application?"

T.: "Yes, it wasn't as directed towards space. It was

⁹Interview, p. 191, ll. 18-11. 20.

more towards war."¹⁰

She expresses her definition of flow as an opposition:

Sometimes things sound broken, jumpy. Like ideas jump from one to another. Like the one idea of one sentence and then kind of start with that idea for the next sentence and continue that and not jump so much.

Terri is an avid reader. She reports patterning her writing on her reading. "You hear similar phrases and say 'I can do that myself.'¹¹

She is cued both to add and reorder material. These cues seem to develop by chance or by means of research. She explains, "I found some more information that here I was just relying on what I knew myself. I was starting the paragraph on what I knew. I found some more information about Kepler and Newton which allowed me to say what I wanted to say about people within past which would be two paragraphs down further so I dropped off part and concentrated on my paragraph on just what happened like in the Eleventh and Twelfth Century."¹² She adds material discovered in an encyclopedia as well. "I was at home and I looked in the encyclopedia and kind of checking on the information. that I found something that I had not come across."¹³

¹⁰Interview, p. 200, l. 6-1.7.

¹¹Interview, p. 198, l.23-1.24.

¹²Interview, p. 199, l.14-1.19.

¹³Interview, p. 200, l. 18-1.21.

She also adds material to amplify her original notes and to enhance her own view. "When I was first writing it [the paper], I was just taking it directly from my notes and not putting too much of myself into it...." ¹⁴

Confusion occasionally scrambles Terri's cues. When discussing her preparatory phase of the paper, she comments, "I couldn't finish the sentence in my mind. I think out a sentence in my mind and sometimes I will get it and I will start writing and I will forget what it was or it didn't make sense when it was finally written down and I could see it." ¹⁵

Terri's cues, indeed her entire compositional process, is often recursive, "I must write one paragraph and then I go back to the beginning of the paper, reread the whole thing up through the last paragraph I wrote and each paragraph before that and reread and then go on." ¹⁶

Terri is mindful of graphic considerations, referring to the third draft. "There is no space after 'a while.'" Successive changes to "squeeze some things in" have filled her page with writing, interlinear notations, sentences and phrases are filled in at top and bottom of the page. These rewritings, literally covering entire pages, indicate her careful, recursive, approach of repeatedly going over her

¹⁴ Interview, p. 202, 1.20-1.22.

¹⁵ Interview, p. 208, 1.14-1.19.

¹⁶ Interview, p. 208, 1.27-p.209, 1.4.

		PROCESS			
		ADDITION	DELETION	SUBSTITUTION	REORDERING
TYPE	LEXICAL	9	29	24	0
	LOGICAL	3	0	0	0
	SYNTACTIC	0	0	0	0
	MECHANICAL	1	5	2	0

Figure 5

Cueing in Revision by Type and Process: Summary
 Terri: Longer Paper

Key: 1/8" = 1 cue

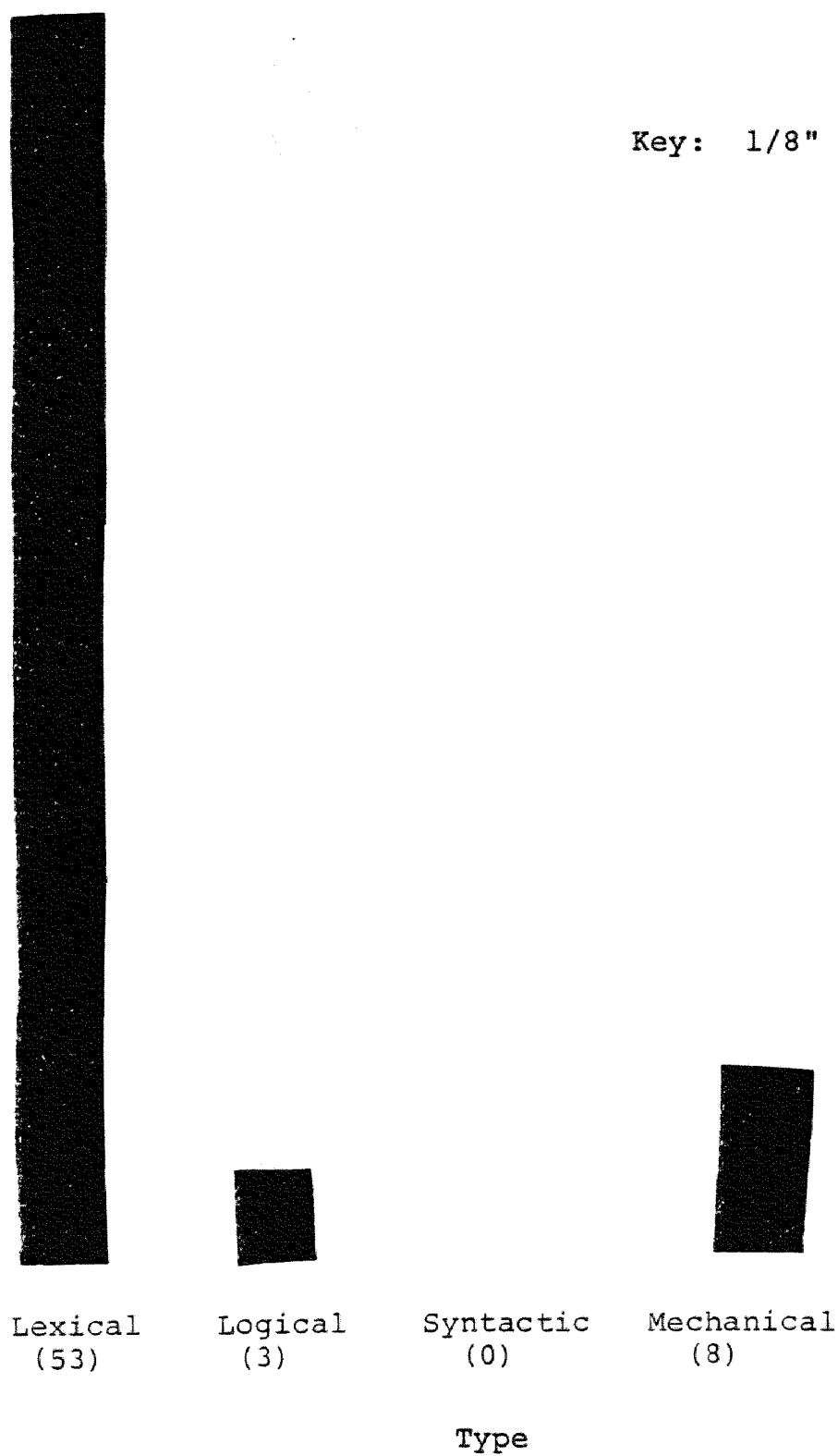


Figure 6

Cueing in Revision by Type: Summary
Terri: Longer Paper

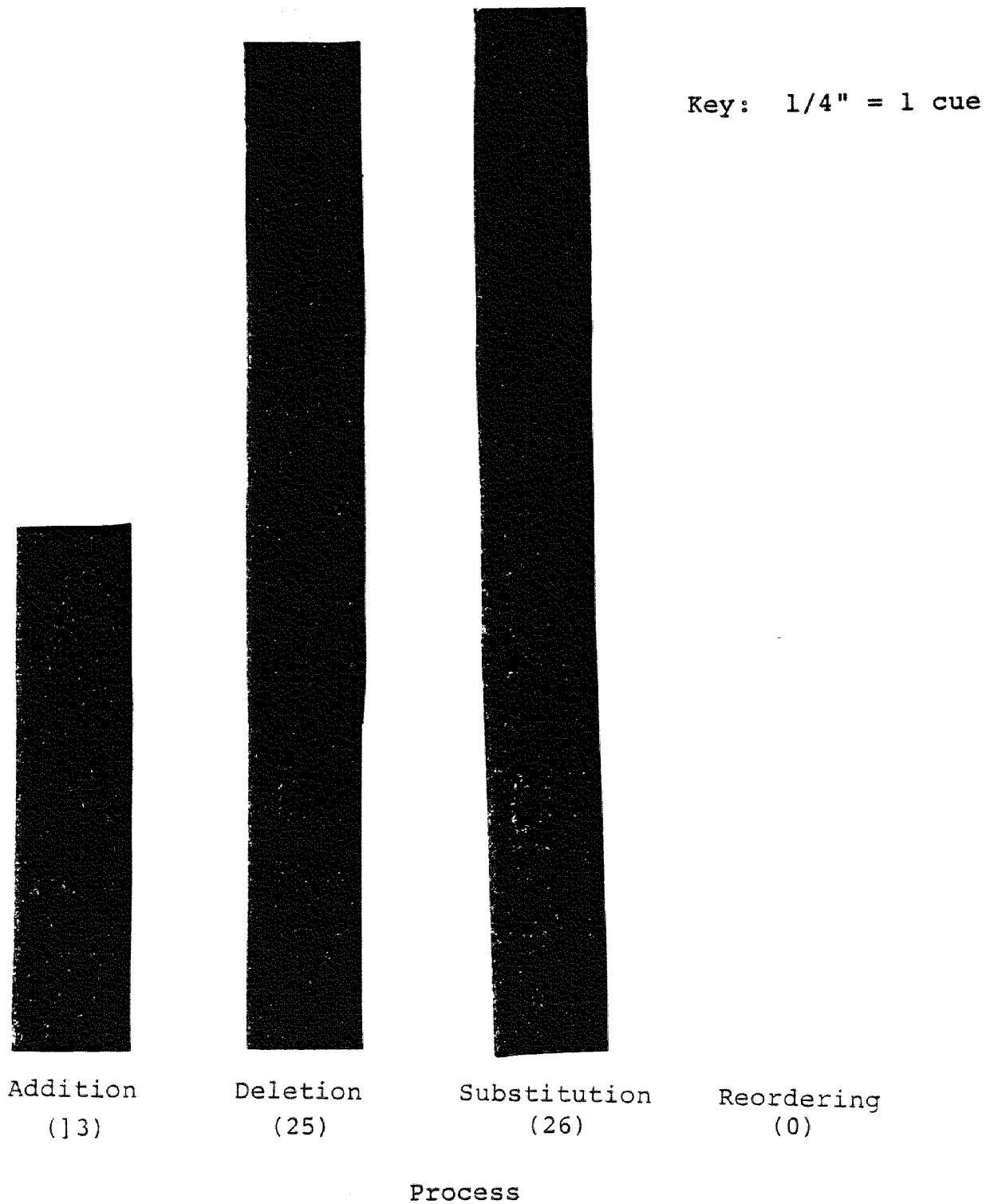


Figure 7

Cueing in Revision by Process: Summary
Terri: Longer Paper

Table 2

Cueing in Revision by Type and Process
Terri: Longer Paper

ADDITION/LEXICAL

NACA → Our present civilian program NACA — Our present civilian program the National Advisory Committee on Aeronautics (NACA)...

BODY → "human"
PROJECTS → "other"

EXPERIMENTS → "rocket"
PROFESSORS → "physics"
EFFORT → "the"
SOVIETS → "to the Moon"
EFFORT → "the"
SOVIETS → "to the Moon"
SKYLAB → "in the early 1970's"

DELETION/LEXICAL

DEVELOPMENTS → [opening paragraph] New space developments encourage the forward thrust of space technology

DEVELOPMENTS → "a small..."
EXCUSE → "convenient excuse for a"
MILITARY → "military overtones"

EMBARASSMENT → "embarrassment which was further"
LAUNCHED → "gaining"
SPACE → "moonlanding"
MANY → "many"
ACCOMPLISHED → "and accomplished"
[?] → footnote → quotation

OBJECTIVE → "it's [sic] twin, the Susat, will be developed"
OBJECTIVE → "obtain value"
OBJECTIVE → "determine the value of information"
[?] → military

Table 2 (continued)

DELETION/LEXICAL (cont)

ANNOUNCED → "to the television audience"
? → "The recommendations that Agnew's committee were too"
THE → "the"
FIRST → "Skylab"
EXPERIMENTS → "in space"
ANSWER → "do"

SUBSTITUTION/LEXICAL

THROUGH → The first, a Russian by the name of Konstantin Tsicolkovsky demonstrated through in theory that rocketry was a feasible idea for space travel.

ACQUIRED → "during" → "as a result of"
FUTURE → "future" → "upcoming"
? → "with a" → "by developing"

SECRETIVE → "USSR was secretive" → "secretive power"
NATIONAL ADVISORY COMMITTEE OF AERONATICS → "NACA" → "the"

LAUNCHINGS → "launched three times as many" → "had three times as many"

SET → "series of changes" → "controversies"
EFFECT → "effect" → "recommendations"
OF → "of interest" → "of"
COULD → "could" → "would"
NOT ONLY → "was" → "worked"
ITS → "its" → "the future costs"
ACHIEVEMENTS → "not only did" → "not only was the"
MANY → "additions" → "developments"
? → "began" → "was the"
LAIKE → "a dog named Laike" → "a live dog"

MASS → "our mass" → "these mass"
MAN → "orbit" → "put"
MANY → "many preparatory steps were" → "many"
ENCOURAGED → "possible reality" → "this achievement"
THE → "a" → "the"
APERATURES → "aperatures" → "devices"
PATENTS → "twenty" → "200"

Table 2 (continued)

REORDERING/LEXICALADDITION/LOGICAL

MADE → What the United States did not accomplish technologically in the first few years, it made up for by developing a broader scientific base.

SOVIETS → addition of two paragraphs

? → "discovered the best propellant for rockets"

DELETION/LOGICAL

EVEN THOUGH → Even though in the early years, the U.S. space program was clear cut.

CONTINUED → "launched"

SUBSTITUTION/LOGICALREORDERING/LOGICALADDITION/SYNTACTICDELETION/SYNTACTICSUBSTITUTION/SYNTACTICREORDERING/SYNTACTICADDITION/MECHANICAL

? → But what was to happen, now that the "giant leap" had been taken?

DELETION/MECHANICAL

WOULD → Not only would the shuttle be reuseable, but also would be able to carry with it big payloads.

COSTS → "several exorbitant"

MINIMAL → "the shuttle cost minimal sums"

? → lengthy sentence, illegible due to having been scratched out

? → Book of Fire

Table 2 (continued)

SUBSTITUTION/MECHANICAL

DID → But these mass launchings did not idle — But
these mass launchings were not idle

ENCOURAGED → "Encouraged" → "encouraged"

REORDERING/MECHANICAL

written material, as she adds to it.

Analysis of the written drafts substantiates Terri's use of cues, within a writing process that is both incremental and recursive. She not only adds to the length of her paper as she composes, she also substantially increases its depth of meaning by adding supportive and informative material. She writes a paragraph: "Ever since the beginning of time...that man could actually" and crosses it out. Then she recopies the paragraph verbatim and completes it. The end of this recopied and completed paragraph is deleted, again, but this time the deletion is permanent. She finally chooses to end the paragraph with a quotation.

The rough draft breaks off at this point. The next draft, instead of being a reworking of the material to this point is a continuation of the former material. Terri continues to compose by additions of material.

Terri's final draft was a neatly typed, accurately copied version of her terminal preparatory draft. She makes no revisions in the final copy.

In analyzing Terri's cues I have considered the sum of all the cueing. Cues will be discussed in the order they appear in the graph. There are nine lexical/addition cues in the total of the drafts. Twenty-one lexical/deletion cues occur and twenty-four lexical/substitution cues. There are no lexical/reordering cues.

Three logical/addition cues occur, two logical/deletion

cues occur, but no logical/substitution nor logical/re-ordering. No syntactic revisions of any process were utilized. One mechanical/addition, five mechanical/deletion cues occur. Three mechanical/substitution cues occur. No mechanical/reordering cues occur.

Interpretation

Throughout Terri's preparatory drafts, she made seventy-six revisions. Of these seventy-six, only eleven or 14 percent could not be totally analyzed on the basis of recognizable cues. In four of the eleven cases the rejected choice had been totally scratched out or rendered unintelligible. There are thirteen cases in which the cue could not be identified, but sufficient other information was available to identify process and type of revision for three of these.

The tabulation of revisions offers substantiation to Terri's earlier taped comments, that her concern was to convey information in an understandable manner to her audience. Throughout her composing process, Terri continued to add material which heightened her logic; she added roughly the second half of her manuscript after trailing off after the first half. This amounts to a lengthy addition revision. Fifty-three of Terri's revisions classify as lexical, five logical, eight mechanical. The preponderance of lexical considerations in revising suggests not so much an interest in words per se, but in conveying meaning. Terri's incremental

style of composing features revision cues which assist her with logically conveying meaning, sharpening her expression in successive efforts to make her ideas available to her reading audience.

There is a close similarity in cueing between the two papers. Lexical revisions occur frequently in both papers. However, the longer paper provided only three logical cues. The shorter paper offered no syntactic cues; the longer paper offered one. This total lack of syntactic cues in two widely varied composing tasks strongly suggests that Terri is not cued to develop a polished or mature syntax.

The longer paper afforded only three logical cues, while the shorter provided eighteen. The discrepancy is provocative; it suggests at least one tentative and cautious conclusion: some writers may find logical issues easier to manage in a shorter, more manageable context. Thus writing instructors need to develop tactics for encouraging logical analysis in longer writing tasks.

CHAPTER FIVE

Stephanie

Shorter Paper

Overview

Stephanie might be regarded as a composing conservative. Each succeeding draft of her shorter paper, a comparison/contrast essay, works to conserve, to keep and maintain the existing concept of the essay, discarding very little of past writing, rather polishing and sharpening what does exist. The term "conservative" applies to Stephanie in the most traditional sense rather than in the sense of a political stance, opposed to liberal. Stephanie might be likened to a tailor who works with an existing suit of clothes. She knows the size and preferences of the owner and she works to fit the suit of clothes to those preferences. She cuts and clips and tucks to the pattern and design which she has already shaped.

I have examined the shorter paper at greater length and in greater detail than the longer paper which may appear puzzling to the reader. However, the shorter paper so well demonstrated Stephanie's cueing, the tape recorded cueing aloud was so helpful, that the shorter paper called for this lengthy analysis.

Cues interact with the writer's perceived audience, her

purpose and the topic she has chosen, encouraging her to either delete, add, substitute, or reorder material. This chapter will examine Stephanie's composing process: that she identifies a purpose and an audience and responds to the subtle interaction between the two. Throughout, Stephanie's essay, in all its drafts, reveals that Stephanie's revision process is conservative, that certain cues persist from first draft to the final polished draft, signalling Stephanie to retain what she has already written.

Stephanie's series of drafts for "Modern Day Jelly Beans and Jelly Bellies," beginning with hurried jottings and concluding with a completed essay, demonstrate that her revision process works recursively. The tape-recorded composing aloud supplements the written evidencing of her composing process and helps to more clearly reveal the workings of her mind as a reviser. Stephanie tape recorded her thoughts as she began the paper. Successive changes were made, and Stephanie's revision was a process of changing her manuscript as she was cued to do so. The composing aloud, recorded on tape, of her first draft is evidently congenial to Stephanie's personality. She was able to articulate the process which she is employing, identifying, amplifying and in some cases, explaining her cues, even hinting to their source. The tone and inflection of her

voice, recorded on the tape, demonstrates Stephanie's enjoyment of working with the tape recorder, the pleasure she takes in articulating and examining her thoughts. When she began the tape recording, she had already prepared a quickly sketched list of points, a short outline and a rough draft, in that order. The essay's clear purpose rendered her cues manageable and called for revision judgments based on the cueing, keeping in mind the dual considerations of audience and purpose. She knows her purpose, in this case to amuse, to offer light divertisement. She explains as she begins the paper, "So I wanted to make this particular paper light and maybe a little bit humorous and easy to read."¹ The term "light" becomes significant in defining Stephanie's purpose. She says in the composing aloud tape:

The one overall viewpoint I wanted to make when I was writing this essay is I wanted to make sure the essay didn't drag while I was making the comparison and contrast. I wanted to make it easy to read so I wouldn't bore the reader.²

Stephanie sees her purpose inextricably tied to her reader, her perception of the reader. Here the assigned writing, designating Stephanie's class as the audience, contributed to her ability to manage the writing task. Immediately after explaining her purpose, Stephanie describes her reader:

¹Appendix, Composing Aloud, p. 218, l. 21-1. 23.

²Composing Aloud, p. 218, l. 7-1. 11.

I didn't want a heavy subject where especially right now too, before final exams where my reader's mind would just be dozing off or they had to force themselves to concentrate. And if you have to force yourself to concentrate on another person's paper then you are not going to get anything out of that paper. You probably won't even get the meaning of what they are trying to express through their words.³

She not only "sees" the class as audience, but is aware of the specific needs and requirements of that audience. Stephanie's comments about her audience's preoccupation, its being subject to stress, demonstrates her "vision" of her audience as readers with demands competing with whatever is being read and interfering with appreciation or enjoyment of that reading. And the presence of the audience in her thinking ties to her cueing, as well. She frequently refers to the audience later during the composing aloud session. The cues, as they relate to the author's sense of purpose and the author's sense of audience, emerge in Stephanie's transcripts as multifunctional. These cues not only can serve as the "inner voice" of audience to the author but also as a chorus of inner voices of audience, purpose and topic, calling out in harmony or disharmony to the author.

I have included Stephanie's finished paper to provide a contrast in which to examine her revisions.

Modern Day Jelly Beans and Jelly Bellies

As technology has progressed, so has the contemporary jelly bean. Traditional jelly beans

³Composing Aloud, p. 218, 1.15-1.21.

gained fame from their role in the Easter holiday. In early nineteen eighty-one, a new breed of jelly beans emerged. This updated version is called a jelly belly.

Jelly Bellies received publicity from politics. After Ronald Reagan was inaugurated, the press discovered he had an affection for jelly bellies.

Jelly Bellies are a condensed version of the jelly bean. Although the jelly bean and jelly belly are different in size, they are similar in shape. They are oblong and oval. The colors differ, jelly beans are usually of a dull monotonous solid color, whereas jelly bellies are often spotted and brightly shaded. They are texturally the same, and both contain a majority of sugar for their main ingredient.

The main difference however, lies in the taste. A jelly bean may or may not have taste, it usually is more that of sugar than any particular flavor. On the other hand, jelly bellies are made up of a variety of wild and exotic flavors. Examples would be: Watermelon, Strawberry, Banana Split, Peanut Butter, Coffee, Cherry, Pina Colada, Chocolate, Orange, and many more.

The aroma given off from a jelly belly is an unique experience in itself. They smell exactly as they taste. They cause a mouth-watering effect, one feels a tremendous degree of urgency, wanting to consume the jelly belly before another person walks by and smells the delicious fragrance. Jelly beans have no particular aroma. One may smell a scent of sugar or the slight smell of the flavor inside, but otherwise, the olfactory glands are deprived of any pleasure.

Because jelly beans were introduced several decades earlier, they are much more common than jelly bellies. But, jelly bellies are rapidly gaining more popularity.

One disadvantage of the jelly belly is: they lack availability. Stores have problems keeping jelly bellies in stock. The small supplies cause a bigger demand and that in turn causes higher prices. Jelly beans can be found in almost all candy stores, department stores, and supermarkets at a reasonable price.

In final note, like all current trends of today, each bean had a famous promoter, the Easter Bunny who is popular among the younger generations and Ronald Reagan, who is popular among Conservative Republicans. Although the jelly bean and the jelly belly differ in many aspects, they have enough similarities to be classified into the same family!

Stephanie's complete set of drafts for "Modern Day Jelly Beans," beginning with hurried jottings and concluded by a final polished paper demonstrates the recursiveness of her revision process, as well as reveals that cueing operates at all stages of these drafts and finally that her cueing is a vital and significant part of her revision activities, serving as a key element in the choices she makes to delete, add, reorder or substitute lexical choices or larger elements of her composing. The workings of her revision process is clearly and provocatively demonstrated in these successive drafts of the comparison contrast paper.

Analysis

As she explains in the tape, she begins by lining out comparison and contrasts in two matched columns, comparison on the left, contrasts on the right. Then, she says, while composing aloud, "I wrote on the same [penciled] sheet with the written columns the five main points that I wanted to follow in my essay."⁴ The five points serve as a revision of the initial two columns.

Listing generic qualities: "shapes--oval; substance--sugar; texture--no quality yet assigned; two figures represented Easter Bunny and Ronald Reagan; eatable; candy." It is interesting to note, controlled by the comparison-contrast mode, Stephanie is not thinking only of comparisons and mixes

⁴ Composing Aloud, p.215, 1.14-1.15.

the two entities without regard to their polarity. Contrasts are listed as: "sizes--jelly beans smaller; colors--speckles, flavors--no quality yet assigned; age jelly beans older holiday jelly beans; political jelly bellies; popularity--no quality yet assigned; jelly beans more common; expense no quality yet assigned; smell no quality yet assigned."

Even this early in the writing process, Stephanie's compositional conservatism is becoming evident; her ideas are persistent. The form of expression of those ideas will also persist. From this early tentative penciling through to its completion in the final draft, Stephanie's will continue with her initial concepts and plan as succeeding drafts take shape. Stephanie is economical, saving and reworking all her composing. Her deletions are usually accompanied by substitutions. She is cued to conserve by replacing a less than agreeable term with a more suitable one. Diction cues her; her cues are nearly always lexical, occasionally syntactic. The cues speak to her in the voice of her perceived audience. Even in this early, tentative model, her final concerns are already present. She will build her essay around this construct, never veering away from, only rearranging what was initially present.

In her next step in her writing process, on the same paper as the list of generic qualities, Stephanie writes a five-sectioned "outline," not conventional in the usual sense of listing subheadings, to trace the organization of her

essay. She refers to this initial outline in the composing aloud, "Underneath the comparisons and contrasts, I wrote five main points that I wanted to follow."

The listing of comparisons and contrasts and the outline will be melded in the first written out draft, her next step in her writing process, composed in the composing aloud session. The first written out draft serves as a revision; it diverges from Stephanie's outline. Point one, which might well be designed to cover the first paragraph is, in effect transposed to the second paragraph while the first deals with the jelly bean, an exchange of point one and point two in paragraph one. While the outline is tentative and short on words, the transposition of jelly bean and jelly belly marks that these words have cued the initial revision, the choice apparently being to open with the familiar "jelly bean" and then to discuss the "jelly belly," less familiar to the reader and even, from Stephanie's point-of-view, exotic to the uninitiated.

The comparisons Stephanie wishes to "bring out" in point three of the outline actually emerge in the second paragraph of the essay; the contrasts, rather than being separated into discrete sections are mixed with the comparisons. I suspect that cueing is operant in this revision but there is insufficient evidence here on which to establish that cueing. The cueing seems to have been operating inside her mind, but is not evidenced in either the recording of the composing

aloud or any written material accompanying it.

Later, true to the initial outline, Stephanie more fully develops contrasts. But, diverging from the outline, instead of her plan to end with relating how "jelly beans-jelly bellies have comparisons and contrast -- but to distinguish the one main thing they have in common and the one main thing they contrast," articulated on the tape, the essay ends with another concept. The composing aloud explains Stephanie's dilemma with "one main." "I think that everything has one characteristic that stands out from another thing."⁵ The cue "one main" signals a logical analysis, disquieting, baffling her. She isn't certain, however, and "I think" is repeated throughout the recording as Stephanie thinks through this passage. Her unease will finally cause her to delete the "one main" material.

The notion of organizing her information around a centralizing concept, "one main," while it might well have been sound for purposes of coherence and unity, served perhaps as too compelling a task for Stephanie to handle. Here, atypically, Stephanie deletes, and a single organizing comparison or contrast never again appears in the composing of Stephanie's essay. The deletion cue is absolute, "one main" is struck out, never to be replaced by an alternative form. Here, the cue is also the term which is to be struck, and by doing so, both cue and term are eliminated.

⁵ Composing Aloud, p. 216, l. 20-1. 22.

It is also interesting that the outline provided less persuasive items than the matched list of comparisons and contrasts. Without fail, the generic areas supplied by the jotted list survive in the first draft.

Initial Written List

Listing	First Draft
1. Shape - oval	"They are oblong and oval."
2. Substance sugar	"They are texturally the same and contain a majority of sugar."
3. Texture	See 2, above.
4. Two figures represented: Easter Bunny and Ronald Reagan	"The Easter holiday" "After Ronald Reagan was inaugurated."
eatable	implicit in entire essay
candy	implicit in entire essay

Contrasts

sizes - jelly beans smaller	"although the jelly bean and jelly belly are different in size"
colors - speckles	"jelly bellies are spotted"
flavors	"When a jelly bean does have taste, it usually is more that of sugar than any particular flavor"
age	"Updated version"
holiday	"Easter holiday"
politics	"after Ronald Reagan was inaugurated"
popularity	"Jelly bellies are gaining more popularity"

Jelly beans more
common

"They are much more common"

expense

"reasonable cost"

These initial jottings, first the two columned list, then the outline, are in themselves "cues," as I understand them. They are terms that reflect her purpose and sense of audience and topic. She has been assigned the task of writing to her class, an easily recognizable "audience." She knows this audience's needs and concerns, not only because she had had almost an entire semester of interaction with the group to come to know the individuals in the class as a group but even more significantly, she sees the class as an extension of herself. She speaks familiarly of the audience in her composing aloud, which explains the "meaning" of the list and outline, sometimes called the audience "the reader," sometimes the "audience," sometimes as "people." She worries "I wasn't taking my reader back into consideration."⁶

Purpose unites with Stephanie's sense of the reader, and reflects back to the initial jottings for the paper. "I am hoping after the reader reads this paper and after maybe they have two columns in their head."⁷

Stephanie sees the audience is related to her own experience:

⁶ Composing Aloud, p. 220, 1.5-1.6.

⁷ Composing Aloud, p. 223, 1.17-1.18.

Personally I have never. I have only encountered jelly bellies among the first time I had them was when my government teacher in high school gave them to our senior class. Then I had some more here at college. I haven't really encountered jelly bellies or heard younger kids talk about them. I don't think they are aware of jelly bellies.⁸

And her awareness of the audience will affect her topic, and as well relate to her purpose:

I kind of wanted a light topic because when I wrote it for the people I would be reading to in class. We had all finished writing humongous term papers. I didn't want a heavy subject where especially right now too before final exams where my readers minds would be just dozing off or they would have to force themselves to concentrate.⁹

After writing the first penciled listing and outline, Stephanie begins the composing aloud; she slowly reads word by word into the tape as she composes her first draft:

When I first go through an essay, I try to reread the whole essay and that way as I go along usually I get ideas about why a certain paragraph doesn't make sense to me or maybe a word stands out that I don't like so I can try to find a different word for it or I can just tell the way the whole paper goes together.¹⁰

Here Stephanie not only indicated that her cues are lexical, but she also tells us how cues excite her need to revise--"a word stands out that I don't like so I can try to find a

⁸ Composing Aloud, p. 224, 1.17-1.20.

⁹ Composing Aloud, p. 218, 1.10-1.17.

¹⁰ Composing Aloud, p. 212, 1.10-1.15.

different word for it."¹¹ The word "stands out," cueing deletion and substitution.

Stephanie comments, "But I try to read through the whole paper and then go back and try to put new ideas into my paper."¹² She sees this careful reading aloud as being a part of revision, a calling out for the "new ideas" she will put "into" the paper.

Upon completing her reading aloud of the first half of the essay, Stephanie announces "Okay, this is where I started revising, because often I was describing the flavoring of a jelly bean and then I started going into the history...I wanted to keep the five senses." She explains putting "the paragraph which deals with smell right behind the taste paragraph," an explanation of the penciled notation on the first draft.¹³ The significance of "smell" as a cue will emerge later, in the next draft.

Stephanie continues to read aloud on the tape as she builds this first rough draft, "Something is just not right. I can't really tell what it is right now. I think I had to with the order of my sentences."¹⁴ Stephanie must mean "paragraphs," since only paragraphs, not sentences, were rearranged.

¹¹

Composing Aloud, p. 212, l. 12-1.14.

¹²

Composing Aloud, p. 212, l. 17-1.19.

¹³

Composing Aloud, p. 213, l. 16-1.20.

¹⁴

Composing Aloud, p. 217, l. 14-1.16.

Stephanie's awareness of something being wrong is, as yet in her composition process, vague and with the exception of the smell cue, she has not yet discerned any cues for change. She continues to read what she has written, searching for cues.

"Political point of view" is shortened to "politics." On the tape, Stephanie explains the substitution, "you're getting rid of some excess words, so it would be easier to concentrate for a reader." The cue "politics" demands the substitution, a demand based on Stephanie's perception of her audience.

She continues to examine the rough draft, "When you say 'he was inaugurated, the press discovered,' it sounds like they are discovering it right during his ceremony of inauguration." The inauguration cue is connected with the substitution cue for "well." By substitution, "after" clarifies the logic of the inauguration phrase and eliminates "some poor grammar."¹⁵ Here, too, cues help the writer solve her compositional problems.

As she continued, the next cue is color. The cue is lexical and signals substitution. She substitutes "shade," for color. The cue works in concert with Stephanie's perception of her audience. "I figured that...would keep the reader's attention." By substitution, the cue has encouraged Stephanie to sharpen her diction, substitute a more

¹⁵ Composing Aloud, p. 218, 1.25-p. 219, 1.13.

		PROCESS			
		ADDITION	DELETION	SUBSTITUTION	REORDERING
TYPE	LEXICAL	0	3	7	2
	LOGICAL	0	1	0	2
	SYNTACTIC	0	0	0	0
	MECHANICAL	0	0	1	0

Figure 8

Cueing in Revision by Type and Process: Total Tabulation
 Stephanie: Shorter Paper

Key: $1/4" = 1$ cue

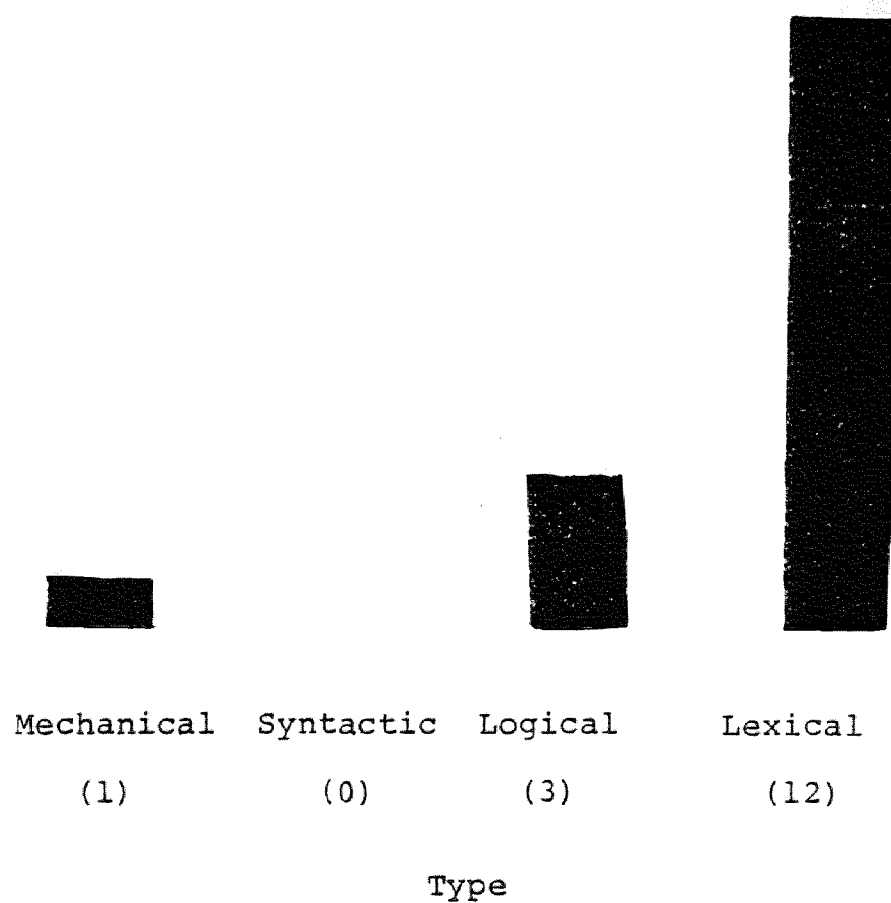
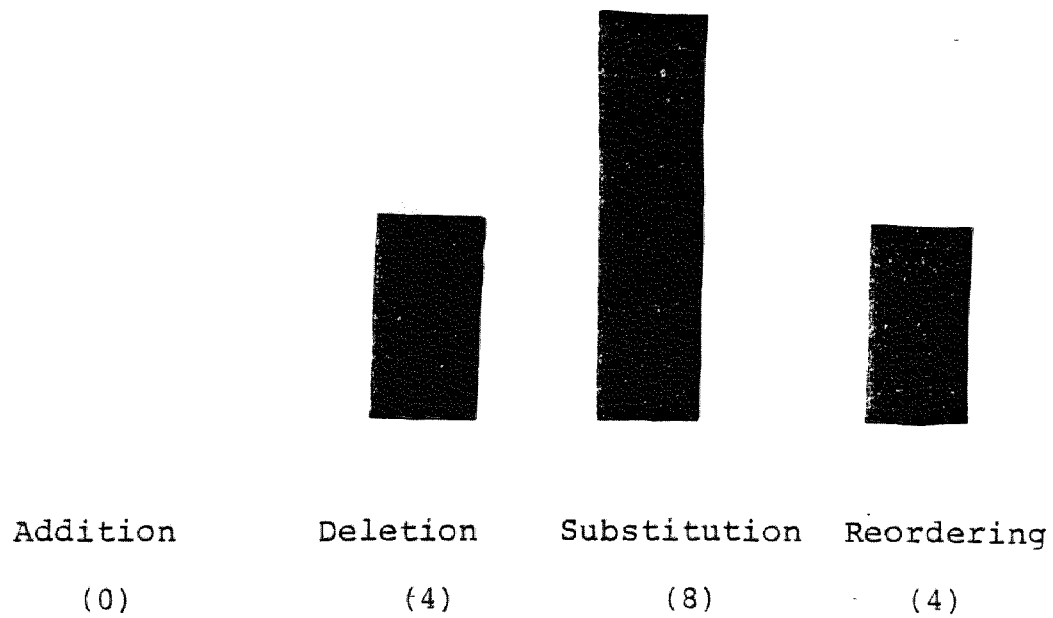


Figure 9

Cueing in Revision by Type
Stephanie: Shorter Paper

Key: 1/4" = 1 cue



Process

Figure 10

Cueing in Revision by Process
Stephanie: Shorter Paper

Table 3

Cueing in Revision by Type and Process
Stephanie: Shorter Paper

ADDITION/LEXICALDELETION/LEXICAL

"POLITICS" → "political point of view" → "politics"
IMMENSE → "immense affection" → "affection"

FAMILY → The family must consist of....Only time will
tell what evolutionary turns the family could
take in the future.

SUBSTITUTION/LEXICAL

SPECKLED → "spotted"
WELL → "when" → "after"
COLOR → "color" → "shade"

FOR → "for" → "from"
URGE → "one feels a tremendous urge to be able to
consume the jelly belly" → "degree of urgency,
wanting"

FAMILY → "evolution of family" ending substituted by
"same family" ending
SIMILAR → "similar" → "analogous" [similar → analogous
traits of each candy]

REORDERING/LEXICAL

BEAN → ¶ 4; draft one → ¶5, draft two
ONE → "one disadvantage ¶ moved from 4 to 7."

ADDITION/LOGICALDELETION/LOGICAL

"ONE MAIN" → "one main"
ONE → entire concluding ¶

SUBSTITUTION/LOGICAL

FAMILY → ¶ concluding essay, totally reworked to
summarize essay

Table 3 (continued)

REORDERING/LOGICAL

SMELL/TASTE → reordering [place "smell" paragraph
behind taste paragraph, composing aloud]

TASTE → ¶5, ¶6 → ¶6, ¶7

ADDITION/SYNTACTICDELETION/SYNTACTICSUBSTITUTION/SYNTACTICREORDERING/SYNTACTICADDITION/MECHANICALDELETION/MECHANICALSUBSTITUTION/MECHANICAL

? → "ys" → "ies" [ending form] "On the other hand
jelly bellies are made up of a variety of wild
and exotic flavors."

REORDERING/MECHANICAL

specific term, for a less precise one. This is the last revision cue Stephanie uses for this draft and the last one Stephanie discusses in the transcription.

In Stephanie's second draft, the next step in her composing process, the tape is no longer utilized and sequencing cannot be clearly established. Therefore I have discussed the cues as they appear in the summarizing graph.

Beginning with the lexical category, there are no lexical/additions. However, there are three lexical/deletions. For example, Stephanie wrote in the first rough draft, "the press discovered he had immense affection for jelly beans," however, the cue "immense" elicited a deletion response. The word sounded "phony" to her.¹⁶ A more skilled writer might have sensed that "immense" is an inappropriate modifier for "affection." She deleted "immense."

Finally, as part of Stephanie's recursive composing, the "family" paragraph is totally deleted. "Family" is the cue for the deletion, because the term reappears in the substitution for the deletion. At last Stephanie has clarified her understanding of the cue's implication and she writes, "Although the jelly belly and the jelly bean differ in many aspects, they have enough similarities to be classified into the same family." Interestingly, the phantom "one" has disappeared in the final paragraph, the cue is so

¹⁶ Composing Aloud, p. 219, 1.14-1.15.

troublesome that Stephanie banishes it, and all possible substitutions for it.

Lexical/substitutions account for seven cues. Most of the substitutions supply a single term to replace a less suitable one. One cue, for example, which calls for a lexical/substitution, brings a more graceful expression into Stephanie's writing in place of an awkward expression. The statement first read, "one feels a tremendous urge to be able" but this is struck out and "degree of urgency, wanting" is penciled in over the discarded phrase. "Urge" cues Stephanie to select a term, as she performs a lexical choice, which more closely expresses the effect the delicious "fragrance" exerts on the customer. The "degree of urgency" is intensified by the deletion choice of "wanting." The cue leads not only to the lexical substitution but a syntactic revision. The syntax becomes more interesting with the participial "wanting." And the use of the participial modifier to extend the meaning also intensifies "wanting." Here the cue serves a dual purpose, both syntactic and lexical.

Lexical/substitution cues can also cause Stephanie to tinker with long units of writing. This kind of lexical/substitution shows that recursive revision is again at work in her substitution for the final, deleted paragraph, earlier discussed in regard to the deletion cues. Stephanie ends her work on the first written out draft of the paper

still without a concluding paragraph. Before the paragraph is deleted two substitutions are made. She begins, "the family must consist of." This phrase is rejected, deleted. As the phrase is disconnected from the paragraph beginning "In a final note," one cannot identify the cue to be "family" until the next sentence which reads "The different characteristics of both candies, along with the analogous traits help make the family unique" and the next sentence which reads, "only time will tell what evolutionary turns the family could take in the future." "Family" cues Stephanie to delete the opening phrase because she will not use the term nor the concept until later in the paragraph. Thus the deletion is also a substitution.

Within the deleted paragraph "analogous" is substituted for "similar." The cue is difficult to identify. But "traits" which develop the sense of "unique," the term which confirms the sentence's meaning and serves as its emphasis, appears to be the operant cue here.

Two lexical/reordering cues occur in Stephanie's shorter paper. Neither of these produces noteworthy changes, effecting meaning or the overall impression in the paper.

In the logical category, there are no logical/additions, but there is one logical/deletion.

Still working on the second or final draft, she is nearing the end of the essay. Stephanie deletes an entire paragraph. The deleted paragraph reads:

So if one hasn't experienced the excitement and tranquility of a jelly belly or jelly bean, that individual is depriving himself of a pleasurable adventure.

She notes "Rewrite--this is yucky!" The cue "one" is lexical and excites her existing dissatisfaction with formal academic language. She had recorded, working on her first draft, "all of a sudden in the last sentence I bring in this imaginary person called "one." I am not sure that it goes with my whole concept of the paper. I think I want to change that."¹⁷ In capital letters she writes "individual" connected with an arrow to the deleted paragraph. This pencilled comment, with the emphasis of the arrow, underscores the identification of "one," "individual" being closely related in meaning with "one." The sense on "imaginary person" being unrelated to purpose or "concept" of the paper even more closely illustrates the working of the cue. While lexical in a narrow sense, the deletion in a wider sense is suggesting changes she senses to be necessary to keep her paper consistent with her understanding of her audience. She calls "one" an "imaginary person." But not only does Stephanie direct this essay to a real person, it is also real people, her audience, whom she knows to be potentially interested in the essay.

There are no logical/substitution cues, but there is one logical/reordering cue. While composing aloud, while

¹⁷Composing Aloud, p. 225, 1.11-1.14.

working on the first draft Stephanie's comments define that the cue "smell" calls up an array of sense impressions, suggesting a logical arrangement of the elements of her paper.

"Later in my paper I start describing the smell of the jelly bean. So I figured I wanted to keep the five senses together--the sight, the touch, the smell."¹⁸ While the cue may be classified as lexical in type, this classification may limit the cue's associative implications, its organizing implications, and fail to indicate its persistence.

One logical/reordering occurs. Stephanie plans to reorder paragraph seven's position. And in a marginal note on the second written out draft she writes, "change, put behind taste paragraph." The recursive nature of her revision process is again at work. For also, within the paragraph two different substitutions are made. She is cued to catch the error "jelly" bean when her subject is now jelly bellies, and she substitutes jelly belly for jelly bean. The cue is "bean," and she is reminded of the logical consistency required in employing consistent lexical choices.

No syntactic cues of any sort, addition, deletion, substitution, or reordering, occur in Stephanie's drafts of her essay. Only one mechanical cue occurs in Stephanie's preparation of her paper. There are no mechanical/addition or mechanical/deletion cues, the single mechanical cue, a mechanical/substitution cue signals Stephanie to replace a

¹⁸ Composing Aloud, p. 213, 1.21-1.22.

"y" word ending with an "ies" word ending.

Interpretation

Tabulating Stephanie's cues offers additional insight, both into the operation of her cueing, as well as into its nature. Stephanie's cues are typically conservative; while they signal change, they also work as part of a process which retains material from the first conception of the paper to its final form. The working of cues serves to keep the paper essentially intact.

Recursively, not only are cues reassessed throughout the successive operations of the revision, but in two cases, cues are responded to twice, the same cue twice signaling change in the manuscript. Stephanie retains the initial vision of the paper, but reassesses her writing as that writing progresses. In most cases instead of deleting entire sections which may be troublesome to her, she retains these, with the cues remaining. Therefore, the next time she reviews the manuscript she again responds to the same cues. As she successively responds to cues, she demonstrates that her revision process is recursive and this successive repeated employment of her cues become an illustration of the recursive nature of revision.

No missed cues jar the reader with errors in the polished draft. Yet there are deficits a practiced writer would have been cued to amend. For example, the Easter

Bunny and Ronald Reagan comparison and contrast was unintentionally satiric. A more sophisticated writer would have either capitalized on the potential for humor or would have deleted the reference in the interest of good taste. But this does not concern Stephanie: no cue draws her attention to the identification and I would not consider it a "missed" cue.

Stephanie writes a "majority" of sugar. This is an unformed cue: that "majority" is an inappropriate measure of relative amounts is due to lack of understanding of count compared to amount terminology. The wording survived from the first complete draft.

The "one" pronoun which cued to Stephanie delete in the final sentence is not operating in the second typed and final draft. The "one" cued Stephanie at one point but did not in later drafts. This leads me to conclude that this cue as employed, carries significance to the writer within one context but does not in another linguistic context.

From first jottings onward in her process Stephanie responds to cues with changes in her writing. She uses her cues to bring her essay closer to her initial vision as part of her exploration of her own meaning. She allows cues to initiate a mental "hi lighting" process that points out to her those elements in her writing which need change. Stephanie's use of cues indicate that she is growing, questioning, developing as a writer. Her writing is immature,

clearly student writing. But her willingness to be cued suggests that Stephanie will continue to test herself, her own meaning. Her use of cues demonstrates that she is on the way to becoming a writer.

Longer Paper

Overview

Stephanie begins the longer paper with a purpose, one, like her purpose for the shorter paper, tied directly to her perception of her audience. In an interview Stephanie pointed out,

This is what I would like to do. Make this paper so interesting that people will sit down and say, "Hey, that is something that maybe I could do...." I thought that if I could write a paper that motivates people then I would know it is a good paper, not just a paper for a grade or something. You have to persuade people.¹⁹

The audience remains paramount for Stephanie, but here the audience is more externalized than in the shorter paper where the audience is basically another version of her own persona.

When I visited with her about her writing, Stephanie expressed an enthusiasm for writing and this enthusiasm comes through the electronic tape; the sound of her voice is as vibrant as the message. When asked in the interview to sketch her audience, she replies,

¹⁹ Interview, p. 231, 1.24-1.27.

When I say a nonrunner, my idea in mind, I guess is not...for people over twenty-five definitely. I think of maybe there is a...who is bored and maybe all they do is sit around and watch TV. Nobody wants to do something that they aren't sure of.²⁰ I think the audience is basically non-running.

Beginning with a lengthy and nearly completed rough draft, Stephanie begins to mold her essay to this audience, this purpose.

A quotation which reflects her own enthusiasm for running begins the first draft. She makes revisions on this initial draft, but the revisions are discrete, controlled. There is no major reordering in the draft. One sentence is reordered in an interesting fashion. The syntax becomes tightened, matured. "The athletic model human is replacing the stuffy intellectual" is revised to "Replacing the stuffy intellectual is the athletic human model."

Future plans, expected additions to the paper are projected on page three of the rough draft where a heavy line is rubbed across the bottom of the page. "Advantages" marks the line. Stephanie plans to add the material to the next draft. These plans are not fulfilled.

On page nine, the first draft trails off in mid-sentence, "These shoes are the only..." The writer is ready to move to the next draft. The next (second) draft is neatly type-written, a close approximation of the paper's final form.

²⁰Interview, p. 232, 1.11-1.15.

Stephanie at this point when she begins the second draft, adds and substitutes, rarely deletes or reorders. Her conservative process of composing again guides her to augment her information, to increase it or to substitute one lexical choice for another.

In the handwritten previous draft, Stephanie had planned at this point to include advantages. She doesn't. Her earlier plans have been revised.

The trailing off point of the first draft builds into the material she has added for the concluding section, which serves as a lengthy addition. Revisions are rare and, when present, mechanical in this final section. An added set of quotation marks on page five, a comma preceding a phrase on page six, another comma on page seven comprise the lot. This draft has written footnote numbers, as well, which serve as additions. Quotation marks are completed. Additional mechanical revisions are fifteen footnotes penned in this draft. While the final five pages serve as a lengthy addition, the addition is too large to point to single cue, type or purpose.

The final material, pages four on, comes from Stephanie's experience; she is a skilled competitive runner and she draws on this experience for practical advice to her audience.

The final draft in Stephanie's paper is a careful copying

of her first typed draft. Revisions are nearly nonexistent. An able typist, she is not troubled by typographical mistakes, a misplaced comma, an untyped letter "a." Some letters are missed on page six, but all are neatly filled in in ink. Stephanie attempts to revise the form of "it's" to the suitable possessive; her revision is, however, unsuccessful. She substitutes "its'," also incorrect. Stephanie did miss one cue, the material beginning page one should have been appended to the following page to make a complete paragraph.

Stephanie's long paper presented few revision problems, especially in the last five pages. She was enthusiastic about the topic, committed to the paper's purpose and sure of her audience.

Final Draft Revisions

<u>Cue</u>	<u>Change</u>	<u>Process</u>	<u>Type</u>
missing comma	replace comma (page 3)	substitution	mechanical
"a" untyped	place "a"	substitution	lexical
it's	it's - its'	substitution	lexical

While there may be some differences of opinion with Stephanie regarding syntax, diction, arrangement or voice of her essay, the completed manuscript displays no glaring mechanical or syntactic errors, no obvious mistakes. Therefore, she has been successful in revising her manuscript, at least from the point of view of correctness.

		PROCESS			
		ADDITION	DELETION	SUBSTITUTION	REORDERING
TYPE	LEXICAL	1	2	8	1
	LOGICAL	0	1	0	1
	SYNTACTIC	0	0	0	1
	MECHANICAL	0	0	7	0

Figure 11

Cueing in Revision by Type and Process: Summary
 Stephanie: Longer Paper

Key: 1/4" = 1 cue

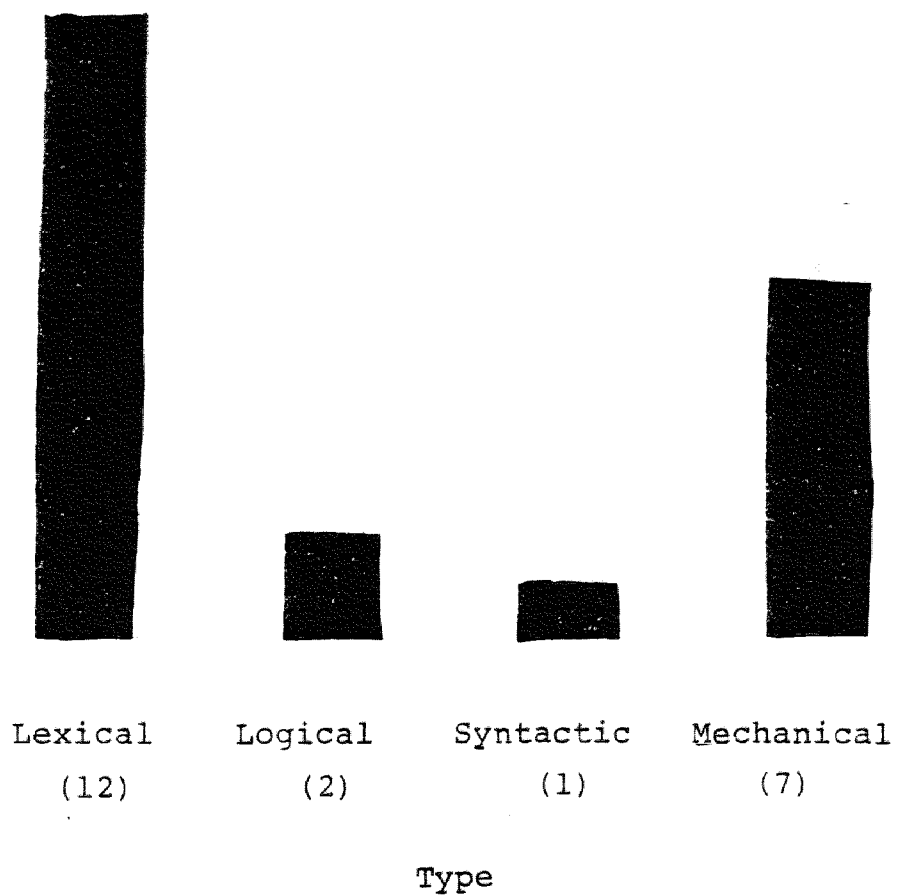


Figure 12

Cueing in Revision by Type: Summary
Stephanie: Longer Paper

Key: 1/4" = 1 cue

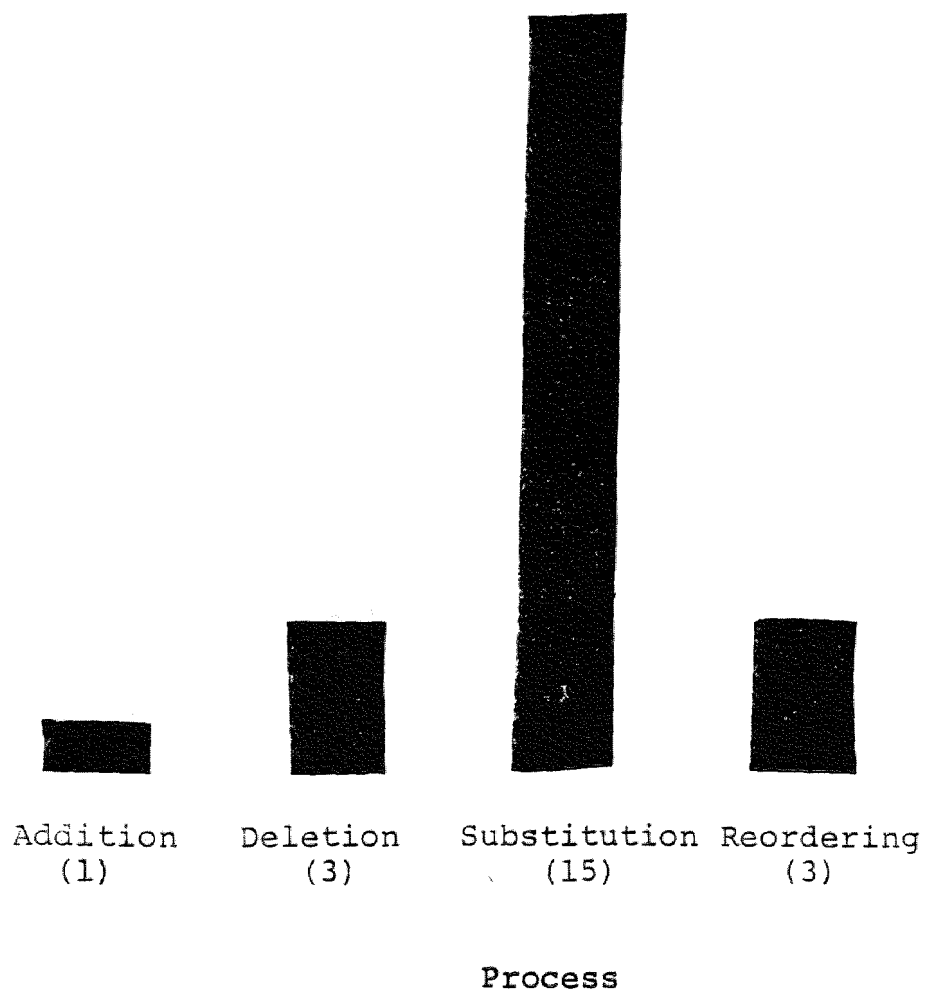


Figure 13

Cueing in Revision by Process: Summary
Stephanie: Longer Paper

Table 4

Cueing in Revision by Type and Process
Stephanie: Longer Paper

ADDITION/LEXICAL

LIKE → "quite" → "There is no other feeling quite like it."

DELETION/LEXICAL

YOU → You know all the hard work that was put into practice has finally paid off.

? → The media has portrayed them...

SUBSTITUTION/LEXICAL

THAT → that expression describes that → the drastic change running...

THAT → in that place → in the place of sweat...

STEPS → "steps should be" → "measures are recommended"

? → "set" → be [set → be mentally prepared]

WHAT → "after reading what" → "after reading about"

THE FIRST → The "first step to" → "the first major"

DISCOVERED → "it" → "yet" [is something everyone possesses but may not have discovered it yet.]

POSSIBLE → Basically they possess a desire to do the best possible → that they are capable of doing.

REORDERING/LEXICAL

ABLE → "Being able to be the best" → "To be able to be the best..."

ADDITION/LOGICALDELETION/LOGICAL

BUT → An entire phrase is deleted, beginning in "but," the rest is not decipherable.

SUBSTITUTION/LOGICALREORDERING/LOGICAL

NOW → [Attach an apparently independent sentence to become the final sentence of opening ¶]

Table 4 (continued)

ADDITION/SYNTACTICDELETION/SYNTACTICSUBSTITUTION/SYNTACTICREORDERING/SYNTACTIC

REPLACING → "the athletic model is replacing the stuffy intellectual → Replacing the stuffy intellectual is the athletic human model."

ADDITION/MECHANICALDELETION/MECHANICALSUBSTITUTION/MECHANICAL

NON-COMPETATIVE → non-competitive. ["One pictures various kinds of runners: non-competitive, old, housewives..."]

FEEL → It causes him to feel → have feelings

EXULTION → a mixture of exultion → exultation

A → all → all, ['A' begins a sentence]

MISSING COMMA → comma ["In order to plan for a commitment, one should execute..."1]

MISSING " → added " ["train, don't strain"]

IT'S → its [Its objective is to slowly allow the muscles to relax.]

REORDERING/MECHANICAL

Stephanie's revision strategy serves her well, enabling her to draft a paper which meets both standards of English usage, but also says what is on her mind to an audience she perceives to be exterior to herself.

This study discusses Stephanie's revision chart cell by cell. Stephanie performs twenty-two cued revisions in her longer paper. She performs one lexical/addition, two lexical/deletions, eight lexical/substitutions, one lexical/reordering. The total is twelve lexical revisions. There are no logical/additions, one logical/deletion, no logical/substitution and one logical/reordering. The total is two logical/revisions. There are no syntactic/additions, no syntactic/deletions, no syntactic/substitutions and one syntactic/reordering. There are no mechanical/additions, no mechanical/deletions but seven mechanical/substitutions. There are no mechanical/reorderings.

Interpretation

Consistently in both papers, Stephanie's cues signal reordering, substitution, almost never deletion. In both papers, she is cued to maintain, to conserve by improving on the initial concept. The profile of cues emerging from both manuscripts are remarkably similar. Both substitution and reordering offer the writer "conservative" adjustments to her manuscript, both literally conserve or retain what is already written but modify and adjust them. Substitution retains a given concept by replacing it with

another parallel either in grammatical form or meaning. Reordering also is a conservative device, simply reshuffling preexistent words or phrases or blocks of material. In the four drafts, only six deletions occur. Two additions occur. Additions and deletions either bring new material to a manuscript or cancel material already present. Addition and deletion are radical operations in revisions. Stephanie is cued to conservative revisions, seldom to radical ones. Her cueing is an inherent part of her compositional process and can serve as a fingerprint of that process.

CHAPTER SIX

Todd

Shorter Paper

Overview

I have included the transcript of Todd's composing aloud in the body of this document because his comments are brief and their assured quality is typical of his composing style. Todd is convinced about his topic and, once committed, steadfast in compositional determination.

The first paragraph will go like this. The first paragraph will begin with the sentence, "living in today's ever-changing world an individual must prepare to meet the challenge of finding an occupation...uh...I decided at first I had always changing world...", I decided ever-changing world was a bit better. Always changing world didn't have the right; didn't sound right.

I would then go on to the second sentence, "Depending on the individual's standard of living, a person's occupation plays a major role determining how well off he or she is. Does a college education prepare a student for a job or occupation better than a high school education?" That's where I state my thesis.

I'm now prepared to begin showing that the similarities and differences of a high school education versus a college education.

I'm fairly well satisfied with the first paragraph as it stands. I'll probably not make any major changes in it, unless it's punctuation or something like that.

The second part of my paper deals with the similarities. Paragraphs aimed at that. Each one discusses a different aspect of how they are similar. The second paragraph is like this.

"When a student enters high school, he or she has formulated ideas about possible careers. He or she, then begins a course of study aimed at those goals. Similarly, a college student also chooses a course of studies directed towards satisfying the goals set in high school."

The third paragraph begins with "learning and acquiring knowledge is the basis for both educations. This is the reason students seek higher education and therefore should serve as a common ground between high school and college education:"

I am also satisfied with these paragraphs now.

I don't see any major changes.

Todd's tape recorded composing aloud recorded first in his composing process, and followed by a final written draft, reveals that he begins his writing with a mental list. Immediately he settles on a topic. "I felt I'd like to do a paper on the differences between high school and college education." Next, Todd discovers his thesis. "My thesis I'd like to find out about is due, but they both had. They were both learning experiences." Initially, Todd lists the similarities between the two experiences. Then, immediately later, he lists the differences. The flow of Todd's words is sure. One idea follows another rapidly. And although the transcription records breaks, leaving pauses in the spoken version, these breaks are short and the interruption of the language is less apparent when heard than when read in transcription. Once the tentative mental list is completed, Todd starts to write. His writing occurs in completed sentences; perfect drafting is occurring.

On the tape Todd articulates only one compositional choice, a lexical substitution. Todd knows where he is going with his comparison and contrast essay. The final draft duplicates exactly without change, the paragraphs he reads into the tape recorder as he is composing aloud. He had stopped the tape, or some malfunction of the tape had stopped it, after the third paragraph, so charting of any revisions from the composing aloud are impossible, from that point onward.

I have included Todd's completed essay, "College: A Valuable Asset," since it is short and demonstrates that the essay is identical to the composing aloud.

Living in today's ever changing world, an individual must prepare to meet the challenge of finding an occupation in the best way possible. Depending upon the individual's desired standard of living, a person's education plays a major role in determining how well off he or she is. Does a college education prepare a student for career jobs better than a high school education?

When a student enters high school, he or she has already formulated ideas about possible careers. He or she then begins a course of study aimed toward that goal. Similarly, a college student also chooses a course of study directed toward satisfying the goals set in high school.

Learning and acquiring knowledge is the basis for both educations. This is the reason most students seek higher education, and therefore should be stressed as a common ground between high school and college educations.

Here, however, the similarities end, because as students outgrow high school, their study habits and other factors involved in their education begin to change.

The first change a student experiences is moving away from family and friends. This independence helps the student develop ways of living not experienced in high school, because the individual must fend for him or her self.

This freedom leads into the second change a student encounters. In moving from a high school

background into a college situation, the student must learn to allocate his or her money. This is an essential part of the student's education because it teaches the individual to be responsible.

Both of these changes influence the student's study habits. A student in college begins to learn how to spend his or her time wisely, so that the desired skills necessary to prepare the individual for work can be acquired.

Although some job-market skills can be developed through a high school education, a college education tends to accelerate the process of preparing a student to find a suitable job. Therefore, I feel that a college education is better in preparing a student for a career job than a high school education.

Analysis

The completed essay, titled "College a Valuable Asset," contains ample evidence to his composing process. Evidently, he was again working from a perfect draft theory, the final draft is the first draft in terms of compositional choices. There are no penciled revisions in the final typed draft, yet many cues are "missed." Another more critical or objective reader sees signals or calls for amendment that Todd did not see. I have not been able to provide a tabulation of Todd's cues because Todd did not alter his writing. Obvious flaws remain in the final copy. The following chart demonstrates the missed cues, non-amended flaws in the final copy.

Many of the sentences that appear in the final draft of Todd's paper are undeveloped. Further revision would have probably allowed Todd to develop a denser, more mature syntax. Sentence combining and embedding could have also

enhanced the language and syntax of the essay. Todd uses cueing, but minimally. His longer paper exhibits the same compositional strategies as his shorter paper, a perfect draft theory of composition, a self-determined, self-guided assessment of his compositional alternatives.

Todd on several occasions before and after class volunteered that he "revised" his papers. In my experience, many students share Todd's notion that rewriting has occurred, even though no changes are made from draft to draft. Todd believes that he is a reviser, but his conception of revising must be rewriting in the narrowest, most literal sense of the term, to write again. Perhaps these self-confirmatory revisers enjoy the assurance and sense of certainty that familiarity creates.

Effective rewriting depends upon sensitivity to cues. Todd's revision, really recopying, is cue insensitive. Therefore, he is stymied as a writer. He will only grow as a writer if he becomes cue sensitive.

Nothing useful can be derived from an analysis of Todd's shorter paper beyond a realization that cueing and change are interrelated. Without choice, without the author's willingness to perform a choice, there can be no sensitivity to cues, calls for change. As Todd revises, he repeats exactly what he had already written. His is a compositional style which may affect a greater number of student writers than composition teachers believe. However,

these self-confirmatory revisers could profit from identification and remediation.

Longer Paper

Overview

Todd spoke in an interview of his audience:

Probably somebody who knows something about football because there is a lot of things in the game that someone who doesn't know football might need very detailed explanations.

R.O.: Someone like you?

Todd: Yes, maybe, or like a coach. Perhaps a junior high football coach. My audience could be anybody with a general knowledge of football who knows what some of the key terms and plays are.¹

This audience emerges later in my conversations with Todd as a thinly disguised version of Todd himself; he's internalized his writing focus to himself. The effect is entirely consistent with his defining his writing in a first draft with almost verbatim repetitions in succeeding drafts. He serves as his own censor and guide and critic, ignoring an imaginatively conceived externalized audience. He cannot change because there is no reference point, no audience demanding that choices be made.

Todd's topic is also defined in terms of his own interests. He knew immediately what his thesis would be. In the first interview Todd states, "There is no place in football for brutality. I had that from the very beginning."²

¹Interview, p. 265, l. 19-1.21.

²Interview, p. 243, l.6-1.7.

He is satisfied with one statement early in the paper, because there is truth there. It reflects his experience, "You watch your favorite teams play and you find there is a star quarterback or possibly player on defense isn't playing...they just get killed in the game."³ Todd's own experience, his own background has determined what will be written.

As a result of Todd's perception of his audience, his conviction about the subject, a dynamic interplay between audience and writing, expressed by cueing and revising, does not develop. Todd continues to work from a perfect draft theory of composition, a theory that Linda Flower identifies in Problem Solving Strategies for Writers. Not recognizing an externalized audience, with expectations different from his own, cues for change from imagined critics go unperceived.⁴ He does not explore or examine his meaning or conclusions, because they are established prior to his writing. It is likely that Todd's only revising occurs in his mind prior to drafting the first draft. But given the cloak of secrecy protecting the mind, this revision cannot be examined.

Todd therefore responded to few cues and made few revisions. He does not desire to delete and only occasionally opts to substitute or to add. He wrote three preliminary

³ Interview, p. 243, 1.23-1.27.

⁴ Linda Flower, Problem Solving Strategies for Writers (New York: Harcourt, Brace Jovanovich, Inc., 1981), p. 41.

drafts of his manuscript prior to the final copy, making few substantive changes, the final draft reaffirming the initial version. Todd's process throughout was the perfect draft method of writing.

Todd's thesis, that football has become unnecessarily violent and brutal, also leads back into his real self and reflects his own observations of and feelings about the game. The thesis is argued neither in his own thoughts about his writing nor in the essay. He has no need to argue the thesis, as he has no audience to listen, to criticize, to disagree. Todd's process involved adding material, additions which were quotations he found in the library, and, in one case, a brochure that he happened upon and a news story which fortuitously appeared in his morning paper.

Todd's cues are individual, those that speak to him and not those cues suggested by other readers. Characteristically, Todd responds to criticism of his writing by withdrawing the work from the critic. He even resists allowing his peers to make changes in his work:

I am pretty sure on most of my material when I write my papers. I usually don't like to change any more unless I see really glaring errors.

R.O.: Who sees glaring errors?

Todd: People who read it. A select few.

R.O.: A select few. Your editorial staff?

Todd: Yes, if they are not going to really come down hard on me. I might take a manuscript to people who are going to read it and cut me down a couple of times. These are people who say "this is terrible,

this is terrible, this is terrible." I get discouraged and I say "give me my paper back." I will leave.⁵

Todd here articulates his reluctance to share his ideas with a real audience, because they may disagree or respond tactlessly and suggest change. This resistance is similar to his reluctance to interact with his imaginatively perceived audience. He does not effectively employ cues because he does not intend to change. Nowhere in the tapes does Todd express apprehension about how his audience might feel about his writing, whether a sentence might be clear or confusing or entertaining. In fact, Todd does not voluntarily refer to the "reader" or the audience in the transcriptions of any of his conversation, either with me or with himself.

When describing his experience as a high school journalist, he spoke of submitting articles to the newspaper's editorial board for publication. Again, Todd resists change and insists on his own prerogatives in making revisions in his writing. Todd's cues are self-determined or "chosen out." Some students will take their paper in hand, asking virtually whomever they may encounter, for editorial advice. Todd does not establish his cues in this fashion. Any cues for change, addition or deletion reside in the manuscript, and only the author qualifies to recognize or respond to these cues. Given that Todd has

⁵ Interview, p. 245, 1.7-1.18.

been cued to change and chooses not to change, his resistance to cues is consistent with his reluctance to engage in a dialogue with either an imagined audience or his own purposes for the paper.

It may well be that some revisers perceive revision as self-affirmatory. Just as one will retrace a penciled circle many times, a writer will rewrite a statement through numerous succeeding drafts, as if rewriting what has already been written will somehow make the statement more real, more true, more valid. The retracing more deeply etches the material in the mind of the writer. I think a process of this sort occurs in Todd's composing.

When I queried him during our November 24th interview about his plans for changing his essay, his responses were that he did not plan to change. His denial of change is an affirmation of retaining his initial vision:

R.O.: You talked a little bit about maybe using your paper for a purpose beyond a term paper. Would you change the paper if you were going to submit it for some kind of publication?

Todd: No.

R.O.: You would just send it as it is?

Todd: Yes.⁶

This research paper, the culmination of Todd's semester composition course, explores his deeply felt position about violence in a sport he admires and enjoys. Of 2,700 words in the final draft, 1,400 were direct quotes! The high percentage of quotations from printed sources both explain

⁶Interview, p. 254, 1.5-1.15.

Todd's unwillingness to utilize cues, as well as underscore Todd's need for "authority" in his writing. He does not seek to revise except to add other materials, quoted from printed sources. He uses sources to escape the burden of composing or to adopt the authority of the printed page. His notion of revising is to "recopy," tinkering with mechanical niceties, but avoiding the tiresome task of casting his own ideas in his own words. Todd's logical/ additions follow his revision process quite closely. Actually revision is recopying for Todd. Using quotations is careful rewriting or exactly copying material. The addition of information directly quoted from printed sources is as consistent with his perfect draft theory of composition as his reluctance to change. Adding printed material is only minimally "changing" or revising. The cueing only causes him to resist what amounts to "finished" material in other "finished writing," "finished" from the first draft onward.

Interpretation

Within the context of Todd's confirmatory and self-evidencing process of rewriting, cues both serve him well and badly. As he responds to cues of strength and truth, Todd revises his manuscript with addition or deletion of materials that both lend vigor to his argument and his thesis.

Todd's revision chart demonstrates revision according

		PROCESS			
		ADDITION	DELETION	SUBSTITUTION	REORDERING
TYPE	LEXICAL	0	0	0	0
	LOGICAL	3	1	0	0
	SYNTACTIC	0	0	0	0
	MECHANICAL	0	0	3	0

Figure 14

Cueing by Type and Process: Summary
 Todd: Longer Paper

Key: 1/4" = 1 cue

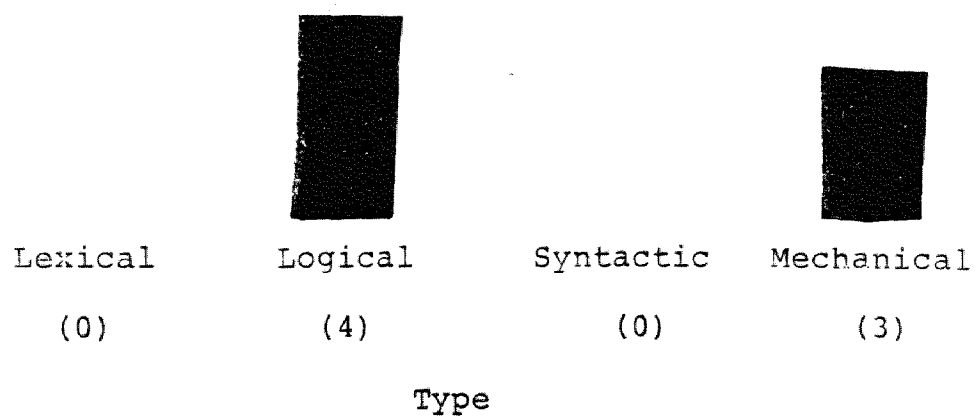
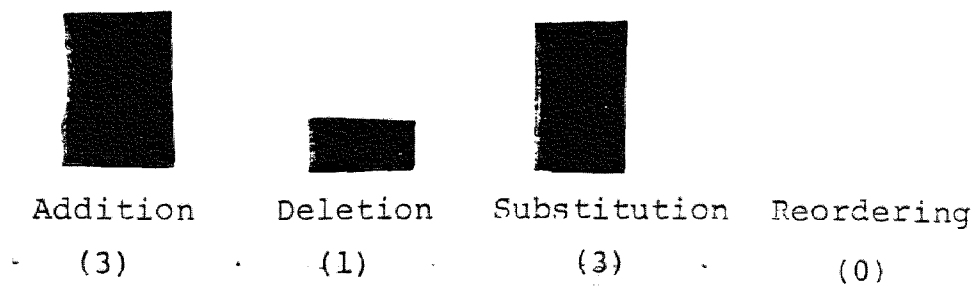


Figure 15

Cueing in Revision by Type: Summary
Todd: Longer Paper

Key: 1/4" = 1 cue



Process

Figure 16

Cueing in Revision by Process: Summary
Todd: Longer Paper

Table 5

Cueing in Revision by Type and Process
 Todd: Longer Paper

ADDITION/LEXICAL

DELETION/LEXICAL

SUBSTITUTION/LEXICAL

REORDERING/LEXICAL

ADDITION/LOGICAL

BRUTALITY — lengthy quote ¶2. "The league can bray all it wants...paying lipservice to the problem."
 INJURY — lengthy quote ¶9. "Fear of injury haunts every player..."

BRUTALITY — lengthy quote, ¶10 "NFL Commissioner Pete Rozelle commented on Tatum's style of playing..."
 ? — lengthy quote, ¶12, "It can't go on forever... You'll see fewer and fewer people will be playing football."

DELETION/LOGICAL

MAYBE — "maybe he will never walk on his own two feet again."

SUBSTITUTION/LOGICAL

REORDERING/LOGICAL

ADDITION/SYNTACTIC

DELETION/SYNTACTIC

SUBSTITUTION/SYNTACTIC

REORDERING/SYNTACTIC

ADDITION/MECHANICAL

DELETION/MECHANICAL

Table 5 (continued)

SUBSTITUTION/MECHANICAL

1% — one percent
30% — thirty percent
80% — eighty percent

REORDERING/MECHANICAL

to process. My analysis of the chart will proceed as does the arrangement of the chart, following lexical, logical, syntactic and mechanical cues, in that order. The processes of revision will be discussed as they interact with the type of revisions.

Todd used no lexical/addition, no lexical/deletions, no lexical/substitutions, no lexical reorderings. Over half of Todd's cues are logical/additions. Querried about his revision, adding quotes to the first draft, Todd spoke of the appropriateness of the material, "Because what the quote really stresses what I believe is my thesis."⁶ The cue resides in the quote itself, in the quote's applicability to the idea Todd was trying so hard to convey. The original statement in the paper read "As the injury rate mounts, sportsmanship declines, and vicious acts become commonplace." The quoted addition reads

The league can bray all it wants about violence. But until it starts coming down harder on the perpetrators--and doing so publicly--we believe it is doing no more than paying lip service to the problem." [Bruce Lowitt, "Violence Getting Only Lip Service," The Non Pareil, November 17, 1981, p. 7.]

Not only does the inserted quotation serve to suggest changes be made in the rules of the game, but also serves as response to "vicious acts," Todd's cue for revision.

While citing the injury of a professional player, Todd makes a logical/deletion. He expresses an intention to

⁶ Interview, p. 258, 1.22-1.23.

eliminate "maybe."

a man lies face down on the field, critically injured from a tremendous hit from a defender. As the fans stare from disbelief, that the man is being taken from the field on a stretcher, an announcement is made over the speaker that Darryl Stingley is paralyzed from the neck down. Maybe he will never walk on his own two feet again. ["Football Brutality"]

Querried in an interview about his feelings about this passage, which incidentally, was chosen to open the paper, and thus carried special weight in the paper as a whole, Todd pointed out that the paragraph worked until "maybe." The tentative tone of "maybe" disrupts the assertive tone of the rest of the paragraph and the phrase that follows defies common sense and logic, suggesting that the player might have walked on something other than feet. "Maybe" cues Todd to consider deletion. But the deletion of "maybe," which is cued "by maybe," is extended to another logical deletion. In association with Todd's deletion cue from maybe, there is also deletion cues from "he will never walk again." In our first interview about the paper, when I had read aloud the passage, Todd said "cut out 'on his own two feet.'" Todd explained that he was disquieted by the logical inconsistency of "walk on his own two feet" which implies that Stingley in the past has walked on something else. This cues him again to consider a deletion. However, in the final draft he, surprisingly, does not delete, both the "maybe" cue, and the "on two feet" phrase. He leaves the statement as it stood in the first draft.

During our second interview Todd voices a satisfaction with certain quotes. Like the inclusion of the earlier quotation about Darryl Stingley, it is the "strength" which cues the appropriateness of the lexical choices here.

"Pittsburgh defensive tackle pummels Denver center Mike Montler" and "Mel Blount of the Steelers kayoes Bengal Tiger end Bob Trumpy." "Those describe them perfect

I remember most of those incidents on TV. It wasn't that long ago."⁷ Here Todd is cued by the metaphoric quality of the language. These terms bring to the language of the paper the very brutality which Todd wishes to see removed from football as it is currently played.

No syntactic cues of any type have arrested Todd's attention; all four syntactic slots remain empty. The final line, for mechanical cueing is filled in three of the four cells. There are no mechanical additions, no mechanical deletions, three mechanical substitutions and no mechanical reorderings.

The next section on the chart, mechanical type, records no mechanical/additions and no mechanical substitutions, however. Todd was cued to change three terms from numerals to the word representing the numerals; another classroom lesson may have elicited these areas for change. These changes are mechanical/substitutions. "One percent" and "eighty percent" on page two and "thirty" yards on page

⁷ Interview, p.250, 1.20-1.21.

seven were originally represented as "1%, 80% and 30 yards" in earlier copies of the paper. There are no mechanical/reorderings.

One wonders why errors remained, why the lapses, in logic remained, even though the writer recognized the lapses progressively from first to final draft and there were repeated opportunities to revise them. Todd missed more cues than he responded to. He missed nine, responded to eight. Cues were not working for Todd in those instances when errors remained, and the errors, like a mistake reflected by two mirrors trained on each other, reflected into infinity the error that had originated the series. Todd's insensitivity to cues, represented by his missing cues, demonstrates the hazard of the perfect draft style of composition, emerging with a seriously flawed writing product.

Todd had for the most part edited out the second person pronoun, since the class had featured a number of discussions regarding the inappropriateness of using "you" with no suitable antecedent.

Todd is a strong writer, but until his writing process admits cues of doubt or question, instead of self-confirmation, his writing will likely remain at its current level.

Todd responds only to logical and mechanical cues. All other cues are, for him, nonexistent. I'm not sure why

this occurs, but typically the self-confirmatory reviser raises many more questions than this study can answer. The extent of self-confirmation is certainly greater than I would have expected. Todd's limited use of cues helps to demonstrate this factor. The self-confirmatory writer repeats his writings exactly as he or she had first written them complete with errors that one would think would be clearly recognizable.

The instructional implications of the self-confirmatory reviser are perhaps clearer than is the process by which this sort of reviser works. The self-confirmatory revisers require assistance in establishing an audience and shaping his or her prose to satisfy the needs of that audience. A composition instructor can utilize the concept of revision cues for the self-confirmatory writer to build a dynamic relationship between the imagined audience and the emerging prose. If the self-confirmatory writer can be persuaded that his or her writing is unlikely to achieve its potential for effectiveness, unless the habit of perfect drafting be broken, unless cues for change are employed, then the motivation for building habits of mind congenial to real revising of his or her manuscript can be established. The concept of revision cues can then materially affect positive changes in student writing, changes as much desired by the student writer as his or her instructor.

CHAPTER SEVEN

Class Study Group

Poring over two drafts, a rough draft and a final completed draft, of twenty-one student essays enhanced my appreciation of the complexity and subtlety of the writer's task. Tracing cues from draft to draft was often elusive, since fragments of expressions or ideas carried from the first to terminal draft glimmered like wills-o-the-wisp. Piecing the evidence together often seemed more suited to the archeologist's science of reassembling long shattered and scrambled artifacts from archaic sites, than the art of the rhetorician.

Each subject in the class wrote two separate drafts of her essay, composed in two sessions totalling 150 minutes. I collected and kept the first drafts for the one week interim between writing sessions. The first session, fifty minutes long, took place during an ordinary class period. The second session, 100 minutes long, occurred during the final exam period. The class originally numbered twenty-five members, the programmed maximum, but four students dropped over the course of the semester. Twenty-one students remained. The writers took their writing seriously and were generally conscientious class participants. I drew this

class group at lots, by chance, from three classes I was teaching in the fall of 1982 at Iowa State University, Ames, Iowa.

In order to guarantee the students' anonymity, I removed their names from all documents and substituted numbers 01-21. The papers were randomly arranged to avoid alphabetizing or organizing the data by any predetermined scheme. The two months which passed between the student's writing and my analysis of the papers extinguished any memory of the writers' identities. To further assure anonymity, the copies were separated from the originals.

Three perspectives focused my examination of the two drafts. I looked at changes in the first draft, changes between the first and second (final) draft as recorded on the final draft and changes occurring in the final draft. Changes which should have been cued by glaring errors--missed cues--were examined only in the final draft, since the writer considered this draft to be a completed essay, to be submitted for evaluation. The first draft was casual and tentative; the authors understood these drafts would not be graded. Cues emerging from these drafts were analyzed and tabulated on the same form, listing type and process of cues, used to analyze the drafts of the case study writers.

Students in the class group were asked to write an essay examining the difference between "important" and "necessary." The assignment sheet is included in the

appendix. While I anticipated that many of the writers would define their effort as a comparison and contrast task, or a definition task, this was not always the case. Students frequently examined topics which related more to their own interests, religion, nuclear war, materialism, than a typical comparison and contrast or definition study. I hoped to limit the range of the topics in order to deal with a reasonably standardized set of data. However, the data varied widely. My observation suggests that narrowing composing, even given a control of topic and composing time, is not likely to produce homogeneous writing results. This tended to confirm my suspicions that composing is as varied as personality.

Of the twenty-one writers in the class group, only one has not been involved in the tabulations. This writer used a soft lead pencil, writing which did not duplicate in the xerox machine; the copies were undecipherable. I worked from xeroxed copies, since originals were returned to the student's permanent file retained by the English department at Iowa State University.

Five of the class study group's writers, or 20 percent of the entire group, substituted a totally newly conceived draft for the first draft. There were no discernible vestiges of the first writing in the concluding writing, with the exception of a broadly conceived notion of topic. Here the first draft served in toto as a deletion-substitution

cue. My analysis of the rejected material, even that whose author complained of "major writer's block," suggested that these authors had invested serious thought in the first draft. The rejected drafts were two to three pages long and were interesting, lively documents, grappling with the difference between "necessary" and "important," including specific references to the writer's experiences. Further, the rejected drafts represent a global change in student writing. This global change, particularly since other writers in the class effected major additions and reordering, raises some questions about Nancy Sommers' conclusions in "Revision Strategies of Student Writers and Experienced Adult Writers."¹ My research method of comparing and contrasting first and second drafts of an entire class group, as opposed to case studies, also suggests methods for further useful research into global revising by student writers. When required to revise, and the nature of the assignment imposed revision on the class study group, student writers in this study deleted, reordered and substituted large blocks of prose.

Common sense alone suggests that any first draft, whether deleted or minimally changed, is an event in the writing process. Further, the totally rejected draft can

¹Nancy Sommers, "Revision Strategies of Student Writers and Experienced Adult Writers," College Communication and Composition, 31 (December 1980), 378.

illuminate those revisions hidden in the writer's mind. The discarded drafts indicate on paper that major changes do occur. Therefore, it seems likely that major mental changes may occur before and while writing takes place.

Writers of greater sophistication or experience than the test group might well have been cued to make numerous changes in these final drafts. In fact, the sensitive reader finds many jarring cues of unsuitable language, redundant constructions, graceless syntax. However, I have tried to consider only missed cues that student writers would reasonably be expected to note. Also, missed mechanical cues are featured because these cues derive from generally agreed upon rules of the grapholect. Syntactic, artistic issues raise puzzling questions of taste for which there are no generally agreed upon answers.

My observations of the writing of the twenty-one members of the class in many ways tended to duplicate and consistently substantiate my observation of the writing of the case study subjects. Terri, Stephanie and Todd responded to cues, as did the members of the class, and in much the same manner. Further, the composing style of each of the case study subjects was shared by a number of students in the class study. Todd, the perfect draft writer, who changed his drafts only by adding quoted material, composed very like the three perfect draft writers in the

class group. Stephanie's compositional conservatism was also practiced by seven writers in the class study group. Terri's incremental style of cueing was evidenced by a group of five in the class. The cueing of the case study subjects, tends to be reflected by a larger group of the class members. I selected the case study subjects and the class with no anticipation that they would share cueing styles. In fact I did not know at the time of selection that these styles do exist. The appearance of a fairly even distribution of cueing styles between case studies and class study suggests that the cueing styles are typical of other larger groups under dissimilar writing circumstances.

Figures 18, 19 and 20 record the distribution and tabulate the cues for the class study participants. These representations of the class study group's cueing uses the same format as formerly in this study.

Differences in the writing circumstances under which the two groups worked and differences in the curriculum between Drake University and Iowa State University probably caused any differences in cueing between the case study students' and the class study students' cueing. However, the differences in circumstances between the Drake students and the Iowa State University students has served to validate or intensify my impression that students utilize cues. Whatever their origins, students used cues and in similar fashions. And it stands to reason that if two different

		PROCESS			
		ADDITION	DELETION	SUBSTITUTION	REORDERING
TYPE	LEXICAL	0	0	0	0
	LOGICAL	1	0	1	0
	SYNTACTIC	0	0	0	0
	MECHANICAL	2	0	3	2

Figure 17

Cueing in Revision by Type and Process: Summary
 Missed Cues, Todd: Longer Paper

Table 6

Cueing in Revision by Type and Process
Missed Cues, Todd: Longer Paper

ADDITION/LEXICAL

DELETION/LEXICAL

SUBSTITUTION/LEXICAL

REORDERING/LEXICAL

ADDITION/LOGICAL

HOLDS — using "...only violent holds and only the most violent and the most ruthless can survive..."

DELETION/LOGICAL

SUBSTITUTION/LOGICAL

YOU — a person

REORDERING/LOGICAL

ADDITION/SYNTACTIC

DELETION/SYNTACTIC

SUBSTITUTION/SYNTACTIC

REORDERING/SYNTACTIC

ADDITION/MECHANICAL

MISSING COMMA — Dr. Donald Cooper, team physician for
Oklahoma State University,
MISSING COMMA — Add comma "... the quarterback, when
injured,..."

DELETION/MECHANICAL

INJUROUS — injurious ["the most injurious team sport."
ACCEPTANT — accepting. "The player's attitudes toward
brutality seem to be accepting of the fact."

Table 6 (continued)

REORDERING/MECHANICAL

PLACEMENT OF PERIOD — belongs inside quotation marks.
QUOTATION — should be indented

		PROCESS			
		ADDITION	DELETION	SUBSTITUTION	REORDERING
TYPE	LEXICAL	13	24	40	2
	LOGICAL	30	26	18	3
	SYNTACTIC	0	3	6	2
	MECHANICAL	1	2	23	0

Figure 18

Cueing by Type and Process: Summary
Class Study Group

Key: 1" = 16 cues

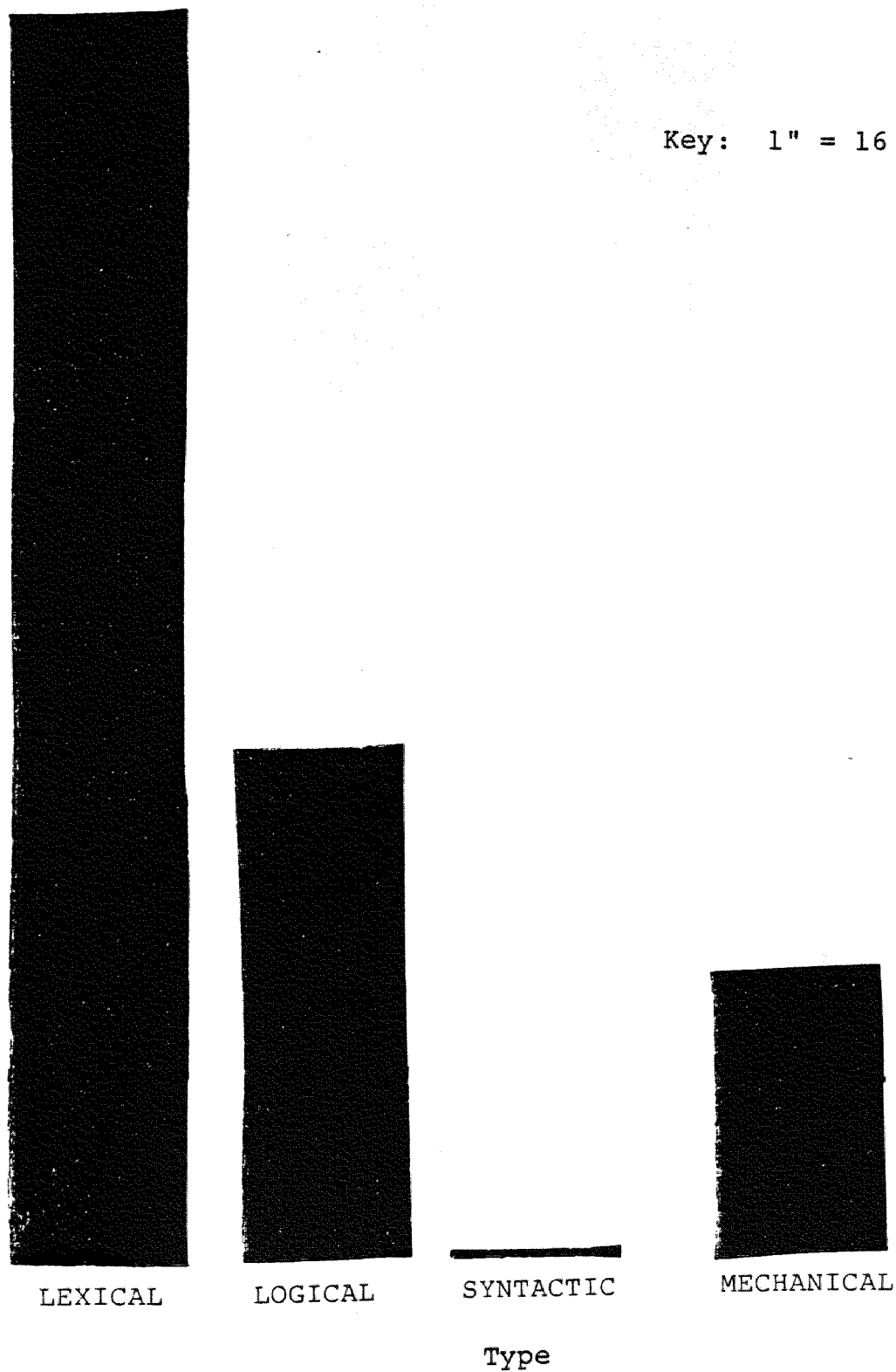


Figure 19

Cueing in Revision by Type: Summary
Class Study Group

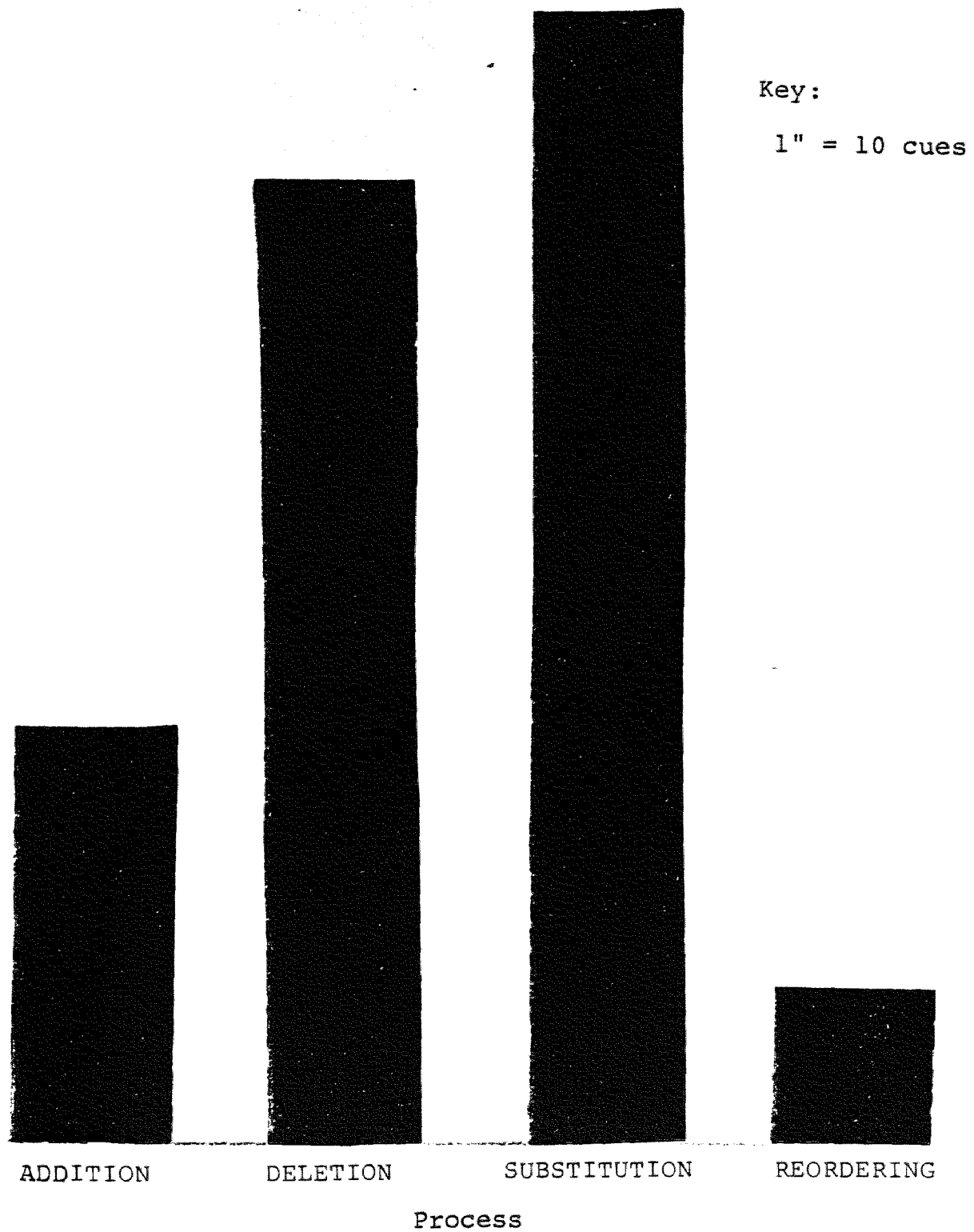


Figure 20

Cueing in Revision by Process: Summary
Class Study Group

groups utilize cueing, the implications of this study tend to be strengthened. Each case study subject participated in two interviews about his or her writing, and consequently was encouraged to reexamine his or her ideas, his or her purposes, his or her compositional devices. Even though the interviews were as non-directive as possible, the presence of an audience must have had an effect on the writers. Finally, the curriculum at Drake University does not place a mechanical error per word penalty on writers; Iowa State University's curriculum does. The Iowa State curriculum would sensitize its students to cues of mechanical correctness. Observations in this study would confirm this conclusion.

Terri, Stephanie and Todd responded to mechanical cues less frequently and less effectively than did the class study group. And, the three case study writers responded proportionally at the whole of the cues for their group less frequently than did students in the class group. Of 165 cues for revision for the case study writers, twenty-six mechanical cues, 15 percent of the whole effected writing choices. In the class group writers, thirty-six cues, 48 percent of all their cues called for mechanical changes. Comparing 15 percent (the case study group) to 48 percent (the class study group), the thirty-three percentage points difference is significant and suggests that using cues can be taught or perhaps imposed by circumstances in the composing

environment. The class group's enthusiastic response to mechanical cues, was likely inspired by Iowa State University's English departmental policy that students fail if errors in mechanical correctness exceed one per one hundred words. The class-sized group had been sensitized to mechanical cues.

Not only did revealing differences of type of revision seem to emerge between the case studies and class studies and differences of note also seem to occur in process of revision.

Terri, Stephanie and Todd responded to fifty-nine cues for deletion; the class study group appeared to respond to none. The differences, however, are more apparent than real. Expressed in percentages the comparison is 30 percent of the total cueing for deletion in the case study writers, zero percent for the class group. But this difference is not significant when variances of the study methods and classification procedures are taken into consideration. In fact, students in the class study group did perform significant numbers of deletions; they performed twenty-three complete deletions; these deletions were totally obliterated and rendered undecipherable. While I was unable to specify the deletion according to type, the process was clear. If tabulated, these total deletions would amount to about 25 percent of the class study's revision cues. In order to reach this conclusion, I added the twenty-three decipherable

deletions of the class group to their sixty-three decipherable revisions for a total of eighty-five: twenty-three is nearly 25 percent of eighty-five. To further reduce the numerical impact of deletion cues on both sets of writers, many deletions of the class group were associated with substitutions. Since substitution seems by the logic of progression to follow deletion, when the two are associated, I regarded the substitution to be a terminal event, representing the final cueing. Consequently I tabulated the substitution, not the deletion.

Substitution cues suggested from one-third to one-half of the changes in both case and class study groups. The persistence of substitution cues, as a significant proportion of the whole, for different writing tasks by different writers in different situations certainly indicates that substitution cueing plays a major role in revision activities. It also indicates that the role of substitution cueing is, perhaps, fairly constant. For the case study students, of a total of 165 cued revisions fifty-two, just slightly less than one-third, were lexical substitutions. Of a total sixty-two revision cues indicating changes in the class group's manuscripts slightly over a third of the total, twenty-nine, cued substitutions.

Another similarity emerged in comparing my observations of the case study writers and the class group. Syntactic cueing was absent, or nearly so, in both types of subjects.

With the exception of a single syntactic revision, these student writers' syntax was not revised or adjusted in either the class group or the case study group. Cueing for syntax may develop later in a writer's career or may operate in other writing situations, those not school sponsored or those requiring an expression of personal experience. Perhaps narrative or expressive writing might provide more syntactic cues than the expository tasks both case study and class study groups tackled.

Terri, Stephanie and Todd were more likely to respond to logical cues than were the class study group. Thirty-two logical cues, 19 percent of the total, suggested revision to the case study students. The class group responded to five logical cues, 8 percent of the total cues, and 11 percent less than the other set of writers. The difference in cueing may be due to the compositional framework, the case study students having ample time and opportunity to think aloud their statements and recognize any logical inconsistencies, while the class group was limited in time; their writing was developed in two writing sessions in an ordinary college classroom. The class group writers, although urged to discuss their writing with companions outside the classroom, worked alone with no formal opportunity to share their ideas. Their working alone may have diminished the effect of logical cueing.

In type of revisions, Terri, Stephanie and Todd were

also nearly as likely to perform additions as was the class group which performed seven additions, amounting to 11 percent. The case study subjects performed twenty-six additions, amounting to 15 percent. There is only four percentage points separating the two groups of writers.

The archeologist reassembling scattered shards of artifacts has at her disposal the resources of science and the accumulated experience of her discipline. Scholarship in English composition is developing its own tools to study not the archaic past, but the living present of the composing process of developing writers.

Revision cues as exhibited by both the case study students and the class study composers may well become one of these useful tools for study. Examination of the results I observed of the case study writers as also occurring in the class study writers led me to conclude that revision cues exist as part of the writer's process. Revision cues in both circumstances exemplified writer's choices, and also served to analyze and measure these choices on the basis of type and process of changes.

CHAPTER EIGHT

Conclusions

Revising is a self-imposed, self-employed and self-directed problem solving process. When the writer determines what she desires to say, when she defines her message, when she identifies her audience, her problem becomes how the message can be best conveyed. Here the revision process comes into play, demanding that the author make choices between alternative means of conveying her message. But, if the author does not perceive the possibility of alternatives, then she becomes a non-reviser, set in the initial articulation of her message.

This study suggests some insights into the writing process of student writers--that revision cueing prompts choices in writing, that these cues arise from the writer's sense of audience, that curriculum may effect writers' sensitivity to cues. Directly related to these insights are instructional implications: Cues can be a productive concept for avoiding composition errors; finally, if taught cues, students can generate more effective manuscripts. The three distinct cueing styles demonstrated in my case studies and class study also offer instructional implications, and suggest areas for further needed research.

My interviews with the three student revisers and the writers' composing aloud suggest that a perceived audience initiates cueing and finally leads to revision and, presumably, an eventual improved quality writing. A logical sequence of cause and effect posits that the writer imaginatively conceives of an audience, then that audience, even if a thinly disguised version of the author herself, devises cues or sensitizes the writer to cues. Without cues, the author doesn't substantially revise. Without a sense of audience, the author lacks an important source of being cued. While this conclusion is merely suggested in this limited case study, careful analysis of the writings and transcriptions of the three revisers indicates that real change in a manuscript occurs when a writer responds to the audience's requirements. Cues are compelling expressions of this audience's wishes, needs, requirements, and serve as summonses from the audience to the writer, summonses appearing in the manuscript, but speaking to the mind, the imagination of the writer.

Creating something which has never before existed, the writer seeks to establish some familiar parameters, the manuscript being terra incognita, even though it is the produce of her own mind. As a new, untested articulation, the manuscript is bewildering, even to its maker. Cues, derived from the audience, guide and direct the writer as she re-examines her manuscript, almost as a street sign arrests the attention of and directs the movements of a

tourist exploring a strange city.

This process of cueing, a sensing that "something is wrong," occurred in Stephanie's and Terri's and to a limited degree, Todd's manuscripts, in transcriptions of their conversations and their composing aloud. Measurable cueing also occurred in the class group's manuscripts; however, since comments on audience would have been irrelevant to the topics about which they were writing, I offer no theory about their sense of audience, or that audience's role in cueing.

This study suggests that the cues of these three students result from a dynamic and complex combining of the perceived audience, as critic or censor, with the writer's purpose and topic, the writer's sense of involvement and familiarity with the material being presented. Cues are related to her imaginative projections of her self to an externalized critic, compelling her to evaluate her message and change it to a form more pleasing to the critic. The role of the audience in cueing was revealed in my conversations with Terri, Stephanie and Todd; however the class group's non-participation in interviews excluded them from any conclusions regarding audience.

That the perceived audience calls forth cueing and finally leads to revision of the paper is best demonstrated by Todd, who does not extensively respond to cues; in fact, he apparently disregards them in his shorter paper and

largely overlooks them in his longer paper. Todd's audience is a psychic mirror of himself. He referred to this "audience" only in response to being directly questioned during his conference tapes and the composing aloud tape does not mention audience; he alone is his audience. Therefore no imaginatively conceived audience as critic can emerge. Only Todd, alone, evaluates, judges. His unwillingness to submit his manuscript to a real outside critic is also related to his minimal use of cues. Sensitivity to cues implies both willingness to change and a standard for change, requiring a sense of audience. Todd's manuscript remains almost the same, glaciated, because he does not use cues. Or it becomes frozen, because he has no factor demanding change. He sees no standard of judgment outside himself, therefore few cues occur to develop, change, or polish his manuscript. It is as if one were to measure the likelihood of becoming lost in a strange city. If those who traveled without a guide were more likely to get lost, then the guide could be considered a factor in successful sightseeing. The guide, then, would be seen to play an essential role in pointing out landmarks, and so does the audience in pointing out cues.

The role of the audience in developing cues also suggests possible strategies for the composition teacher. Students typically struggle to improve their writing skills. Some succeed, others fail in this effort. If both groups

were instructed that a means of improvement were readily available, and then the role of audience in developing cues was explained, many students will recognize their own self-interest would be served by cueing, consequently student writing would be improved.

Sometimes writers recognize their cues, as such. "Are there particular words you think make you feel like making other choices?" Stephanie answered, "Yeah? Because like right now I am kind of being repetitive when I say 'since.'"¹ At other times authors only vaguely conceive of their cues. Words like "flow," "choppy" emerge repeatedly as Stephanie and Terri discuss their manuscripts in the interview. Their voices are perplexed, bothered, troubled. Todd, characteristically, voices no self-doubt in describing his manuscript in these terms. Something in their writing has troubled Stephanie and Terri, but they do not have sufficient vocabulary or self-awareness of their writing process to articulate their cues.

Cues in these manuscripts of Terri, Todd and Stephanie run from "missing" marks of punctuation, the closing of quotation marks or a comma to signal for reordering, substituting, adding or deleting material.

Sometimes writers miss cues to which they earlier responded. Questions persist whether these cues, once

¹Appendix, p. 229, ll. 4-5.

responded to, later missed, may be due to varying intensities of the cue's signal, becoming more intense in some contexts than in other less sensitive contexts. Or perhaps the writer's attention is more intense in some circumstances than others. Perhaps both circumstances caused missed cues; perhaps neither. Further research is required to determine this question.

The assumption of errors, then tends to impose a notion of fault and our students, consequently, tell us they want to do what is "right," assuming that something else is "wrong." There are moralistic or ethical implications in this thinking, implications which place composition choices in a black-white polarity. If instead, students can be convinced that cues are present in their manuscript and part of the writer's job is to find these cues, then students are posed with a manageable task. The writer, then, needs to make herself sensitive to her own manuscript, develop an audience to accompany her in her examination of her manuscript and assist her in responding to her cues. The onus for action with such an approach is on the writer, controlled by her own activities, not in an external set of "rules." And while the writer may need to seek out a handbook or dictionary or thesaurus as she responds to her cues, she controls the accession, not an inchoate force of right and wrong.

Beyond the changes of improved mechanical and

expressional accuracy signalled by cues, cues present writers with opportunities to improve their expression by calling for changes in diction from less precise to more precise language, to changes in phrasing.

Terri, Stephanie, and Todd demonstrate that individual differences persist in the writing process students utilize in classroom sponsored writing. Further, the class study group demonstrated that not only do differences in students' writing process exist, but in addition, that certain styles of revision are utilized. Students might, then, also be considered to employ varying compositional processes. Evidence derived from the case studies demonstrate patterns of composition practices to show that cueing is internally consistent with the writer's own, perhaps unique, method of composition. Todd, along with the perfect draft writers in the class group, almost never uses cues. Stephanie's conservative method of revising led her to paths back and forth through her manuscript, changing and then, changing again but retaining the initial shape of the manuscript. Her drafts for the shorter paper show tinkering with a word or phrase in one draft, and then more tinkering in succeeding drafts. Terri, like the incremental writers in the class group, added blocks of writing to blocks of writing in earlier drafts. These three different processes of revising might be likened to three different styles of preparing a salad: one salad chef, like the perfect draft writer, works from a

recipe, adding lettuce, tomatoes, onion in given amounts in a given sequence. Another type of chef, like the conservative reviser, places both vegetables and seasonings in the bowl, and then adds more of some, removes others in several operations, continually tasting and adjusting flavors. Finally, another chef, like the incremental reviser, adds lettuce and celery, then tastes, then adds spices and dressing, then tastes and adds garnish. Just as all chefs have a salad to present, so do all three kinds of revisers have a manuscript. Teachers can use their understanding of varying revision styles to assist students by indicating that there are options of revision styles available to them and by reassuring students that they may either choose a style congenial to them or adjust their revising to match a more productive pattern.

Stephanie and Terri responded enthusiastically to the tape recorded composing aloud. Todd shut off the tape. The case study students exemplify the risks a researcher takes when choosing methods for a study. These three students demonstrate, as well, the advantages available to researchers. As revision styles vary, so certainly does personality; methods fitting to the subjects will probably yield more favorable composing results than research methods which are at odds with the subjects' personality and process of composing. This suggests that the method by which the writing process is studied can have marked effects in

conclusion of the research. The "composing aloud" suited Stephanie comfortably; her voice, its tone and tenor, indicates the ease she felt working with the tape recorder. She was enjoying moving back and forth in the essay. Evidently, this enjoyment encouraged her to produce more careful inspection of her writing, closer perception of her audience and receptivity to many cues. Neither Todd nor Terri responded with Stephanie's enthusiasm to the composing aloud setting. Whether topic, the writing setting, a small room with a desk, chair and no view, the awareness they were being recorded on electronic tape, or factors yet unidentified, composing aloud yielded them fewer cues than Stephanie. At the end of her tape, Stephanie's voice trails off, totally absorbed. Todd and Terri's tapes just stop as if they'd grown disgusted, too frustrated to bother with composing aloud.

The contrast between the case study subjects and class study group's receptivity to mechanical cues parallel the relative importance accorded mechanical accuracy by the two different universities attended by the subjects. Students who attend the university imposing a high premium on mechanical correctness of writing developed a heightened sensitivity to mechanical cues, while students not experiencing this high premium did not exhibit this high sensitivity. While the conclusion, emerging from a very limited sampling, is only tentative, it does point to the role of curricular

requirements on the development of cues.

Terminology of revision: "deletion," "substitution," "reordering" and "addition" as terms could help the student recognize and explain to herself what she is doing.

Students could be helped to recognize the alternatives to their expression that deletion, substitution, addition and reordering offer. Pen and pencil exercises drawing on these four functions can convey experience with these changes, very much the way exercises in sentence combining and embedding have proven useful in assisting students to improve their syntax.

"Highlighting" with soft-pointed pens could be encouraged to visually demonstrate how cueing helps guide the changes which bring a writer from draft to draft. Other instructional devices, overhead viewers and printed versions of the development from one manuscript to another could demonstrate the presence of cues, their role in making compositional choices.

Further study is suggested by many questions raised by my study. Much more is unknown than is known about the process of composition, facts that need to be derived to improve instruction, to enhance student writer's progress toward effectiveness, growth, and promote better writing by college students, and even, perhaps, to achieve some joy in composing. Some of these questions are: What is the total range of cueing to which very large populations of student

writers respond or fail to respond? How does revision cueing relate to other problem solving activities? Are there cues in solving a mathematical equation, finding errors in a bank statement, reading a map in a strange city? Were we to know the relationship of cueing to problem solving in general, we could not only develop better strategies for teaching cueing, but could also encourage students who may not be utilizing cues. Also, if cueing is used in other problem solving activities, its use is not only made valid but familiar for those, perhaps more familiar with other sorts of problem solving than revising their manuscripts. When during a course of studies should cueing be taught? Is there a developmental process of composition that could be utilized to teach revision cueing at an appropriate time in the student's development as a writer? Is there a point in a student's development of writing skills when teaching cueing would yield the greatest effectiveness?

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APPENDIX A

TERRI: COMPOSING ALOUD

Terri
Composing Aloud

December 13, 1981

First I have to sit here and think of a topic. I have chosen my topic and I am going to compare while contrast two coaches I had in high school. One was a swim coach and one was a running coach. They had two separate styles of coaching. So first before I even start writing I have to get in my mind what it is exactly what I am going to contrast. First I have to tell how they are alike. Well they were both alike in that they both. Let's just get a bunch of ideas and then work from there. Both male coaches, coached a sport, they both set guidelines, workouts, attitudes, both were interested in their athletes. That is enough to put into like one paragraph.

The way that they were different. Do I want to go point by point or whole to whole. I am not sure. Let's just do each person and write down their characteristics and then on the other one write down his characteristics.

First I will do my first coach, Mr. S. Mr. S. was my swim coach. Mr. S. physically was different than Mr. T. in that his size is much larger. Mr. S. worked on the person's nature to prove people wrong. For instance, he would never say you will never be able to do that. So he would give out negative reinforcement, because he knew that you would say, yes I can. I will prove it to you. He used yelling. He would yell. Yelling and cussing. He

1
2
3 used scare tactics. Where if you don't do this, this is
4 going to happen to you. So he would scare you into doing
5 good. That is mostly because of his size. He used his
6 physical appearance to intimidate other people. He is
7 very bull headed. Although he would listen to your prob-
8 lems, when it came down to something in your sport he was
9 the one that was right. He was always right, and he let
10 you know it. Leave a couple of spaces because I might
11 want to add some stuff later. Now I am going to go and
12 contrast my other coach.

13 Mr. T. Mr. T. I will call his Mr. T. Mr. T. used
14 reasoning with his athletes. He talked to you like adults.
15 He talked to his athletes like adults, not like repremanding
16 little children. He used very positive reinforcement. You
17 can do this. You will be able to do this. You are the
18 best. Where Mr. he would tell us that we were the best,
19 but on the individual basis he would if you felt like
20 quitting, he would play with your mind. He wanted to
21 get anything he could. Where Mr. T. would use reasoning.
22 He would say, why do you want to quit; what is your reason-
23 ing; what will this do for you. Until you had answered all
24 of these questions and you knew quitting wasn't the answer.
25 While Mr. S. told you, Mr. T. let you figure things out
26 for yourself. So everything became your own idea. Each
27 of these things I am writing down. Okay. That is a
28 rough idea. That is isn't everything I will include in

1
2
3 my paper. That is enough to get me started.

4 Now I am going to start with the beginning paragraph.
5 The beginning paragraph I am going to get up my paper I
6 think from point to point. Each paragraph will consider
7 one point. Compare one to the other. I am not sure, but
8 I think that is what I am going to do. Okay. So I have
9 to start. I am going to have a beginning paragraph and
10 an ending paragraph. I like working with the basic five
11 paragraph paper gets the ideas organized better. I am
12 not real sure what my body three paragraphs are going to
13 get yet. I am going to look over my list.

14 I think one is going to be the way they gain respect
15 from their athletes. And a) Mr. S. gained respect by.
16 They both had winning teams. He gained respect by let-
17 ting you know he was older. You respected him because
18 if you didn't respect him you were afraid you were going
19 to get whapped. So he gained respect proving that he was
20 above and over the athletes. He was your coach. He let
21 you know he was your coach. Mr. T. gained respect by
22 being a friend. He gained respect from you because you
23 had respect of yourself.

24 New paragraph. The third paragraph is the way they
25 gave pep talks. The way they talked to their athletes
26 maybe. Talking to their athletes. Mr. S. used scare
27 tactics. Mr. T. used reasoning. Talked with you. Wanted
28 to get your feedback. Like what you say seemed like your

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3 own ideas.

4 Third paragraph. Mr. S. trusted his athletes enough.

5 Mr. S. was never always around. He was in and out doing

6 stuff for his other business. He would set up a workout

7 and expect you to hold to it. He would start each set,

8 but after that you would have to do it on your own. So

9 he didn't work. He would usually have an assistant coaches

10 do it while he was in his office. So work out was removed.

11 Mr. T. was there. He was always there. When you went

12 out on the long distance run. He might not go out with

13 you but he was there when you finished and there when

14 you started with a watch. Let you know what you ran,

15 what your time was. When you were down on the track he

16 was there for every single one helping you correct what

17 you were doing wrong. Always talking and giving instructions.

18 Now, the order of these paragraphs. I think my first

19 paragraph is going to be how he talked to his athletes.

20 The second one is going to be work out. And thirdly is

21 having games. I think they are important.

22 Now I will have to start with my introductory para-

23 graph.

24 Right now what is going through my mind is how com-

25 parison-contrast papers start out. Trying to go over in

26 my mind a paper that I read in the past. So I can remember

27 what they sort of start out. How I can start out and pat-

28 tern myself after that.

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3 I think I am going to use my paper in the first person
4 I. Which is all right.

5 I think I will stop this so you don't have to lis-
6 ten to just empty space.

7 Okay. I have a book in front of me. I thought if
8 I would look at a comparison-contrast paper it would give
9 me some ideas.

10 Starting with the beginning paragraph I am not sure
11 about the first sentences or so, but it is enough to give
12 me ideas so it gives me something to read over so I can
13 change.

14 I started out with, in my years of growing up I
15 was fortunate to have the chance to participate on two
16 athletic teams. In participating, I was guided and in-
17 fluenced by my coaches. When I look back at the two men
18 that shaped my athletic career, I observed many things.
19 I reread that maybe three times. I made three changes.
20 One time I went through and put in a comma that I left
21 out, after the word participating. An adverbial clause.
22 I also put in the word two. In participating on two ath-
23 letic teams to clarify how many. Then set up the basis
24 that I am going to be comparing and contrasting two
25 things. I put down I was going to restart my paragraph
26 and start with maybe what other people observed rather
27 than what I observed. Then I started when people came and
28 then I thought no I should keep along the same lines of

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3 I person.

4 I also erased another sentence that started out.
5 Both teams had. Well, I didn't want to compare and con-
6 trast the teams. I am contrasting people. So I had to
7 erase that.

8 My next sentence. On the surface any spectator
9 could gather. Well, I didn't like that. I want to say.
10 What I am trying to say explaining that to someone else
11 that if you looked at these two men you would see the
12 same thing, but to me since I worked with them I could
13 see their differences. That is going to set up the basis
14 for my paper. Where on the outside looking in you observe
15 the same things which set up the comparison. To me I
16 am contrasting. I determine the contrast.

17 This next sentence is going to be the one just before
18 my thesis statement. This is kind of a hard sentence for
19 me right now.

20 When I reread it usually I reread it out loud, so
21 I can hear it. I may reread it maybe three or four times
22 until I can finally find something that sounds right with
23 the rest of it. After that I will reread it and see if
24 the whole thing sounds right and then make more changes.

25 In my years of growing up, I was fortunate enough
26 to have the change in participating on two athletic teams.
27 When participating I was guided and influenced by my
28 coaches. When I look back at the two men that shaped my

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3 athletic career, I observe many things.

4 To outsiders looking in. Right now I am writing down
5 a sentence that isn't the way that I want to say it, but
6 it gets my idea so I don't have to stop a half an hour
7 just to get one sentence written down.

8 To an outsider looking in the similarity between
9 these two men are plentiful. I don't want to say plentiful
10 because their similarities is not like there are so many
11 that it is going to come out of the top of a building.

12 When I go back to my first paper I see what similarities
13 there are. Now as I look back at the comparison-contrast
14 paper I have a sentence. The paper just says.

15 I like listing all of them, but I don't want it to
16 sound like a list.

17 Both men have control of their teams. They set
18 guidelines and work outs for their athletes. Both are
19 interested in, both are interested in students.

20 In my years of growing up I was fortunate to have
21 a chance in participating on two athletic teams. When
22 participating I was guided and influenced by my coaches.
23 When I look back at the two men that shaped my athletic
24 career, I observe many things.

25 To an outsider looking in.

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APPENDIX B

TERRI, ROSEMARY OLDS INTERVIEW

NOVEMBER 19, 1981

Terri
November 19, 1981

6 Terri: I have just started my rough draft. The
7 writing flow is real choppy and all, I use is the same
8 word, 'development,' throughout the whole paper.

9 R.O. (Rosemary Olds): You are uncomfortable with...

10 Terri: Yes. I am going to go through and I am going
11 to write the whole thing and just get the main idea, main
12 flow down and then go through and change some of the words
13 and that will be my second rough draft and then my third one
14 will be my final. Just before my final I will make all of
15 the different corrections. I am going to have to write two
16 after this before I get done.

17 R.O.: You say that it is choppy. Why don't I read
18 it and you tell me where you hear choppiness. Okay. Would
19 you just show me what you sense as being choppy... Ever
20 since the beginning of time, man has searched the heavens
21 for answers. One of man's greatest dreams is that of flight.
22 "Now, does any of that bother you.

23 Terri: No, the two sentences don't bother me, but it
24 seems like here I am talking about up in the heavens and
25 then all of a sudden I am talking about him flying and I
26 connect it later on with the why his dreams fit with flying.
27 But it is kind of uncomfortable at first when I did that.

28 R.O.: I see. "If he could just be able to master the

skill of defying gravity he could conquer the stars. Since those early days, several developments enabled man to conquer those dreams. Space technology started as an idea and has rocketed into one of man's greatest technological endeavors." Now, how do those sentences strike you?

Terri: They sound pretty good to me. I will have to go through and I am not real sure, but here I used the word I can't get my thesis statement worked into it and that is why I am having problems with that paragraph.

R.O.: So you have your thesis statement in brackets?

Terri: Ya. It is just kind of like ideas for the thesis, because I couldn't get it to work out.

R.O.: "Through this development, where is space technology heading? What do the heavens hold for us? What have we gathered?" Now you say that that is a possible thesis statement. What about it? What are you dissatisfied with?

Terri: I was curious. Is it okay to have a thesis statement in the form of a question?

R.O.: I hadn't thought of that. I don't know why not. If you do it that way the chances are that the conclusion of the paper will answer that question and the actual answer, then, will be your thesis. But perhaps the structure that you wish to work with will build toward that thesis rather than articulate it early on. There have always been the philosophers, astronomers, dreamers. Although

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3 many aids such as the telescope and men."

4 Terri: Ya. This is the one that really threw me.

5 R.O.: It throws you. Why don't you read through it
6 and tell me what throws you.

7 Terri: Okay. "Although many aids such as the tele-
8 scope and men, such as Plato and Copernicus, developed theories."
9 Right through there for some reason it doesn't connect to
10 me. It seems like many aids such as the telescope and men
11 are aids. But then I go on to say that they developed theories.
12 So if I reword it so it doesn't sound like men were aids.
13 That is how I didn't like that.

14 "Though space technology did not begin until the
15 eleventh century, the evolution of gun powder and fireworks
16 was the base for incendiary devices. During Assyrian times,
17 soldiers threw pots of boiling pitch, and advanced devices
18 have been used for the last 2,000 years.

19 I don't like that either. I am really picky with this.

20 R.O.: Well, see if I am right. This sentence, Although
21 many aids such as the telescope and men such as Plato and
22 Copernicus developed theories. Though space technology
23 did not begin until the eleventh century. The evolution of
24 gun powder and firewords was the base for incendiary de-
25 vices. Now, are you happy with that?

26 Terri: Uh huh. "During Assyrian times, soldiers threw
27 pots of boiling pitch and advanced devices have been used
28 for the last 2,000 years." It doesn't really clarify what

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3 I meant to say. I wanted to say this sort of device of
4 throwing the boiling pitch. Those advanced devices...you
5 know we have developed them and have used them for the last
6 2,000 years. And it says that, but it isn't real clear to
7 me yet.

8 R.O.: Yet?

9 Terri: Ya. I have to rewrite everything three or four
10 times before I get it.

11 R.O.: What are you looking for as you project these
12 several rewriting phases? What do you think you are going
13 to be adjusting? Tinkering with?

14 Terri: A clearer clarity and for the reader. Easier
15 for the reader. Because I know what I am saying and I know
16 my train of thought. I want the reader to be able to follow
17 what I am doing and understand the purpose of putting these
18 things in order.

19 R.O.: Who is your reader? What is your picture of
20 your audience?

21 Terri: You are going to be the person who is going to
22 read this. Anyone else who happens. Someone my own age
23 who is interested in space technology would have to follow
24 it just like I followed other people's works too to develop
25 this.

26 R.O.: So your prospective reader is someone like you,
27 your peer, your age peer, or perhaps someone slightly younger
28 who hasn't had your education or your experience, who is

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3 basically interested in space and technology, but is seek-
4 ing information that you can convey to them so you see them
5 as already interested in what you are dealing with. You
6 don't have to develop that interest. You simply have to
7 respond to it.

8 Terri: Ya. They have the same sort of interest I had.
9 Coming from the same sort of place I am. Where they knew a
10 little bit about it, but not a lot and find out things that
11 they didn't know.

12 R.O.: What other folks have to say about it kind of
13 excites my attention. "Ancient Greeks used Napon called
14 Greek fire. Following these adverse applications, a book
15 came out in the 12th century called the Book of Fire. This
16 book described a tube packed with gun powder that when
17 lit could travel skyward due to openings which allowed gas
18 to escape and propel the structure. However, these rocket-
19 structures were of no military value because they could not
20 be controlled. Now how about that section." How do you
21 feel about that?

22 Terri: Okay. I like that part. It seems though that
23 I jump from one thing to another. It doesn't seem connected.
24 I go from soldiers here to something over here.

25 R.O.: And then you have, "Following these adverse
26 applications," and by here you mean the using of the pitch
27 and so on. "A book came out in the 12th century called
28 the Book of Fire. This book described a tube packed with

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3 gun powder that when lit could travel skyward, due to open-
4 ings which allowed the gas to escape and propel the structure.
5 However, these rocket structures were of no military value
6 because they could not be controlled." Are you satisfied
7 with those particular sentences? You don't think you will
8 change those?

9 Terri: Yes.

10 R.O.: "Starting in the 15th century through the 18th,
11 these devices were mainly used for fireworks. It wasn't
12 until the 19th century that a man named Sir William Congary
13 improved these devices by developing fuel mixtures and aiming
14 them. But by the end of the 19th century, theories and
15 rocket experiments began to employ manned space travel."
16 Now what about this final section? Are you pleased with
17 this or do you think you will anticipate any change?

18 Terri: Ya. I like the part about him developing the
19 method. That sentence is fine with me. Probably want to
20 relate it more into the very last sentence of the para-
21 graph so that the whole paragraph comes together.

22 R.O.: Do you find it coming together with this, "Finally
23 in the 19th century theories and rocket experiments began to
24 employ manned space travel." So you will somehow try to
25 tie these earlier statements more closely with it.?

26 Terri: Yes.

27 R.O.: "Four men are given credit for what is now our
28 space technology. The first a Russian by the name Konstantin

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3 Tskalkosky." Whatever. "Demonstrated that rocketry was
4 a feasible idea for space travel. He discovered the best
5 propellers through these rockets. His theoretical studies
6 were the basis for other men to build upon. The second,
7 Robert Goddard, a professor of physics at Clarke College,
8 designed and built twenty patents. He outlayed several
9 rocket designs and tested many of them." What about that
10 last paragraph?

11 Terri: These are kind of like ideas of what the people
12 did. I will probably rewrite it.

13 R.O.: When you rewrite it, what do you think you are
14 going to change? Do you see items there that don't satisfy
15 you?

16 Terri: Yes. I can get kind of lengthy. I haven't yet
17 here, but there are some other things that I wanted to tie
18 in that Robert Goddard did and I wanted to make it brief.
19 You know. Maybe a sentence more than the things I have
20 already. Maybe rewrite it so that it is more compact.
21 There are two other guys that I describe in this paragraph.

22 R.O.: What makes you feel that you haven't included
23 enough information about Goddard?

24 Terri: There are other certain things that he developed
25 you know, maybe specify what rocket design he really did
26 or what important things he really contributed. I did say
27 I put this one in this morning. "He outlayed several rocket
28 designs and tested many of them." He was one that not only

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3 went through the theory of it, but he tested it and the
4 guy before him just had the theories he didn't test any of
5 it. And I kind of wanted to make that a little more clearly.
6 The first one was mostly theory and his was mostly physical
7 application. I have two more guys that I want to put in
8 this paragraph. That is as far as my rough draft goes.

9 R.O.: So, what form is the rest of it? In your head
10 maybe?

11 Terri: No. I think I brought my outline. I am not
12 sure. It is a real brief outline.

13 R.O.: You will simply build the rest of the paper on
14 the basis of this information that you have outlined briefly.
15 Projects of today--manned, unmanned; contributions and
16 where are we heading.

17 Terri: That is the main part of my paper. That is
18 what I am going to expand on the most. There were other
19 projects other space ships and rockets. I am not going to
20 explain how they worked. I am just going to mention and
21 then when I get to where are we heading, like space coloni-
22 zation all the different colonies and how they would be
23 put together. Give each of these a paragraph where like
24 this is all mentioned in one paragraph. Each of these get
25 their own paragraph and go into more detail. Maybe my
26 thesis is saying, "well we have all of this, what is next?"
27 That is kind of the answer I want to find is what are we
28 really heading towards with what we have and what we have

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3 learned. That is the meat of it. That is the part that I
4 have to do more research on it because I have written down
5 all of the notes I need for the first part of my paper, but
6 the last part of my paper I have to do some Xeroxing because
7 I don't want to have to write all of that down because there
8 was so much more.

9 R.O.: Why do you perceive that this is what you call
10 "the meat of the thing?" Why is this the meat?

11 Terri: Because this is the part I am most interested.
12 It is the part that is going to affect most of us in the
13 future. The other has already happened. It is just...it
14 is not common knowledge. Not everyone knows that happened.
15 These are ideas and theories that are ahead of us.

16 R.O.: Do you think your reader is going to find the
17 future more exciting and the potential more exciting?

18 Terri: Yes. I found all of it really interesting. I
19 was really surprised. I was going to change my topic, be-
20 cause I thought I just couldn't do it, but I found that each
21 section that I did was interesting and each time I found
22 something that was more interesting than what I found.
23 The possibilities that we have ahead of us in the future
24 is just really interesting and I think that is why I am
25 giving it more.

26 R.O.: So you see that reader as really being very
27 much like you and very much more likely to care about all
28 of these exciting potentials. Medical potentials in space;

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3 that is something that would be new to the reader.

4 Terri: Yes. I had no idea that they could do. Well
5 like industrial, manufacturing. They can produce better
6 and I don't know if it was more I will have to read up a
7 little more under weightless conditions they can do different
8 sorts of manufacturing. I thought that was kind of interesting.

9 R.O.: Can't you see going to work in the sky. To build
10 bridges or whatever.

11 Terri: Yes.

12 R.O.: That is intriguing.

13 Terri: It was kind of neat. Then the energy problem
14 could be solved through space. There are some dangers in
15 using this. They would have the energy system out in space
16 by microwave and ship it into earth so there wouldn't be
17 any pollution or anything like that or no waste. And we
18 would have all of the energy that we would need coming from
19 the sun and there is only one danger and that is from
20 the microwaves. They are working on that. I thought it
21 was kind of the space shuttle. That is a project of today,
22 but it continues into where are we heading.

23 R.O.: Intriguing potential of dream future of the world.

24 Terri: Yes.

25 R.O.: You do have a topic here that you can put a lot
26 of glitter into.

27 Terri: Yes. It is fun. One of the things I found most
28 interesting so far is one of the space ships we sent took

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3 pictures of Saturn and Venus is on its way out of our
4 galaxy and it is never going to come back. Aboard the
5 ship is a plaque so if anyone out there is space there is
6 anyone out there, they can read this plaque, even if they
7 don't know our language, and it shows the humans in rela-
8 tion to the size of the space ship. They have a space ship
9 drawn the human size. It has the picture of the space craft
10 coming out from Earth. It showed the Earth in relation to
11 the other planets in the galaxy. The other space ship
12 they had had recordings and pictures so if they find it
13 they can have photographs and they can listen to our music.

14 R.O.: Are you going to include any of this informa-
15 tion in your paper?

16 Terri: Yes. Well, it is part of the projects of today.
17 It is one of the things we have done, but it goes into
18 outer beams. As we go to the second and the third, they
19 get kind of grouped together.

20 R.O.: When you say contributions, "that almost inevitably
21 leads to some of these other points.

22 Terri: Yes. Like the contributions like. Everyone
23 has heard of the commercials like Tang. Well that is a
24 dehydrated food. Dehydrated foods came out with the space
25 program. Teflon pans. They had certain parts for T.V.s
26 and radios.

27 R.O.: Transistor parts, I guess.

28 Terri: Yes. Those are the contributions that we have

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3 gained and these are the contributions we can gain may be
4 in the future.

5 R.O.: Do you ever, once you get an outline put together.
6 switch it around?

7 Terri: Yes.

8 R.O.: Have you changed this one at all?

9 Terri: No, I switched it around in my mind a lot.
10 When I was doing the information I was thinking, "well, I
11 am going to do my whole paper on like the space race."
12 Then I thought, "No, the space race is already happening
13 and what can you show someone that they can't already find
14 out for themselves and this way I can kind of put in my
15 own ideas too where I don't have to footnote some of that
16 toward getting to the conclusion. I have nothing really
17 arranged in my head and this is probably the way it is going
18 to stay." But in my mind I just kept saying, "Well, this
19 will go first, no that will go first." When I finally wrote
20 it down the way I wanted it.

21 R.O.: Do you do a lot of planning and reorganizing and
22 revising before you even get anything written down?

23 Terri: Ya, a lot. Sometimes you get kind of frustrated
24 because you know you wanted to put something down, but you
25 can't remember what it was and you wished you had written
26 it down. I had that problem at times.

27 R.O.: Do you ever jot things down and stick them in
28 your pocket?

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3 Terri: Ya. Well, like one thing I keep in my mind
4 are all of the things I want to do and I finally realized
5 I was getting quite a collection. I couldn't remember
6 all of the things so I had to start a sheet of paper with
7 the Xeroxing written down, the ones I wanted to Xerox. I
8 do end up jotting notes down. I am not sure whether I have
9 any. Most of these are just my notes. But I didn't jot
10 any extra side notes. I usually do. I'm surprised I haven't
11 done it on this paper.

12 R.O.: Well, they are somewhere. Don't lose them.

13 Terri: Ya. But I haven't jotted down any notes to
14 myself yet. I have a tendency to do that.

15 R.O.: I would recommend you get your Xeroxing done for
16 this reason. Very often the longer the semester goes on
17 the more folks who are doing papers and the more likely a
18 volume is to be floating around who knows where.

19 Terri: Ya.

20 R.O.: And sometimes it can take days to get one of
21 those collections of periodicals back on the shelf. I
22 have found myself going around tables picking up people's
23 notebooks and looking. Excuse me.

24 Terri: Ya. They will do that to me. They came up to
25 me and asked me that. My Spanish book had a light blue
26 cover and it matched the ones right above where I was
27 working and they asked can I look at that. I looked at
28 them. They go, that is from the shelf isn't it? "No, it

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3 is my Spanish book, and they go, oh I'm sorry and they

4 walked away. You can look at it if you want.

5 R.O.: You are welcome to it. Oh you are really making

6 great progress. I am very interested.

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APPENDIX C

TERRI, ROSEMARY OLDS INTERVIEW

NOVEMBER 23, 1981

Terri
Interview
November 23, 1981

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5 R.O.: You may be cold in here.

6 Terri: No I'm not.

7 R.O.: Are you sure?

8 Terri: Positive.

9 R.O.: Have you been running?

10 Terri: Walking real fast. This is the first thing
11 that I have started and then I have just changed the whole
12 thing.

13 R.O.: And you have made a lot of changes then. Be-
14 tween here and here.

15 Terri: Ya.

16 R.O.: "Ever since the beginning of time man has
17 searched the heavens, but it wasn't until the advancement
18 of space technology that man couldn't actually." You
19 changed that to "ever since the beginning of time, man has
20 been intrigued." Why did you make that change?

21 Terri: He couldn't search the heavens from the begin-
22 ning of time because he couldn't get up there and so it
23 was vague on what I meant.

24 R.O.: So you really looked at this one word and felt
25 that this other word was a more reasonable choice.

26 Terri: Right. I changed it from this one to searched
27 the heavens for answers and then I go what answers? What
28 were the questions? And that didn't make sense. That's

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3 why I went through the change.

4 R.O.: "It wasn't until the space advancement of space
5 technology that man could actually search the skies for
6 advanced knowledge about the universe. Ideas and develop-
7 ments for space travel was a slow evolving process up until
8 the 1900's." Now that is added material isn't it? That it
9 was a slow evolving. As a matter of fact, I think you put
10 this whole sentence in here.

11 Terri: Yes. I left it out before. I don't know
12 why I never put it in.

13 R.O.: You had it in your mind but you hadn't written
14 it down yet?

15 Terri: Ya. Because I knew that I put somewhere here
16 that it rocketed into. So I said it got faster. It de-
17 veloped faster in the twentieth century, but I didn't say
18 anything about it before.

19 R.O.: So you felt that some kind of statement of
20 exactly what was going on prior to this rocketing needs to
21 be made.

22 Terri: Yes.

23 R.O.: Since that time space technology has rocketed
24 into one of man's greatest technological endeavors of the
25 twentieth century. Now you have eliminated "new space
26 developments."

27 Terri: I thought that it was added. It didn't flow
28 with the rest of the paragraph and my thesis paragraph

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3 said everything I wanted it to say without that. I didn't
4 need it so I took out.

5 R.O.: What do you mean by flow? Have I asked you that?

6 Terri: Probably not. Sometimes things sound broken,
7 jumpy. Like ideas jump from one to another. Like one idea
8 of one sentence and then kind of start with that idea for
9 the next sentence and continue that and not jump so much.

10 R.O.: Just leap inevitably from one to another.

11 Terri: Yes. I like to accomplish that. A lot of times
12 I don't and I that is what I work on mostly when I rewrite
13 is flow. Make sure that things make sense. I try to read
14 it as if I were someone else who didn't know anything about
15 it. Like I was coming into it new.

16 R.O.: Where do you think you developed your sense of
17 what flows and what doesn't?

18 Terri: Probably from all the corrections I have had
19 on papers in the past from in high school. My teachers
20 would say this doesn't make sense or you are too wordy here.
21 A lot of times when I would get too wordy, things wouldn't
22 flow. It would be just a bunch of garbage you would have to
23 read through. A lot of that I think came from teachers and
24 pieces they gave us to read over. Short excerpts other
25 students had written.

26 R.O.: Examples.

27 Terri: Yes. Examples. I don't try to copy or pattern
28 myself but I have learned from that.

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R.O.: Have you always been a very interested reader?

Terri: Yes. Ever since about second grade.

R.O.: What did you read?

Terri: Oh man. My big thing was like in third grade with the Bobsey twins. I would take out like maybe ten books of those. And there were some Happy Holidays, which were just like the Bobsey twins. I like to make myself look pretty big, so I would check out like a big thick book from the library in the second grade. I read the whole thing. Adventure and mystery are my favorites.

R.O.: Adventure and mysteries.

Terri: And then I got into romantic suspense. I really like that a lot. I didn't get too much into like biography or autobiography. I am just now finally interested in that. Mostly fiction.

R.O.: Do you see that all of your extremes of reading have done anything to your sense of writing?

Terri: Yes. There are you read so much that you can finally pick out I don't want to say patterns because people don't write the same thing but ways to put words together. You hear similar phrases and you say I can do that myself. If you listen to people speak a lot of times something they will say you can put into your writing also. Forms and formation of words how to use words I think that is what helps me a lot in my reading.

R.O.: Well, let's move to the next paragraph. Which

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3 is again

4 Terri: It is all different.

5 R.O.: It is all different. It really is. You have

6 made a lot of choices. "Now there have always been the

7 philosophers, astronomers and dreamers," which is where

8 you begin your second paragraph initially. Now you say

9 "the history of space travel began in the eleventh century."

10 Which kind of dropped you down into the middle part of your
11 original second paragraph.

12 Terri: I found some more information that here I
13 was just relying on what I knew myself. I was starting the
14 paragraph on what I knew. I found some more information
15 about Kepler and Newton which allowed me to say what I
16 wanted to say about people in the past which would be two
17 paragraphs down farther so I dropped off that whole part
18 and concentrated on my paragraph on just what happened like
19 in the eleventh and twelfth century.

20 R.O.: The history of space travel began in the 11th
21 century with the discovery of gun powder. This discovery
22 was the basis for incendiary devices. Now this is very
23 much the same kind of information that you had previously.

24 Terri? Yes. I kept that pretty much the same. I
25 reworded some of it so some of it was more compact. And I
26 took out the things about the Assyrians and the Greeks
27 because I thought it was more on military devices and rocketry
28 so I just dropped that out.

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3 R.O.: "During Assyrian times, soldiers threw pots of
4 boiling pitch, etc." You removed that because you thought
5 that that was too military in its application.

6 Terri: Yes it wasn't as directed towards space. It
7 was more toward war.

8 R.O.: Yes. Somehow boiling pitch. If someone tried
9 to climb up your castle wall would not strike me as being
10 terribly space oriented enterprise.

11 "While the mechanics of rocketing were being invented,
12 theories that would eventually govern our rockets of today
13 were being evolved. In the early sixteen hundreds." Okay,
14 now this is totally new.

15 Terri: Yes.

16 R.O.: Why did you choose to plug it in there? Where
17 you did not have it previously?

18 Terri: Why didn't I have that before? I was at home
19 and I looked in the encyclopedia and kind of checking on
20 the information that I had and I found something that I
21 had not come across. I thought this happened a little after
22 the 11th and 12th centuries. So it fit in time sequence and
23 it also fit, you know one paragraph is about the physical
24 development and one is about the theories. So I put theory
25 after.

26 R.O.: You had physical development first and theory or
27 the other way around?

28 Terri: No I had the physical development and then the

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3 theory and then I tie them together.

4 R.O.: You felt that this additional information was
5 sufficiently important. "Through the theories of Newton
6 and Kepler and the advancement of rocketry," apparently you
7 preferred progress to advancement. Was there some reason?

8 Terri: I used advancement later on.

9 R.O.: You felt that the reader would tire of that word?

10 Terri: Yes.

11 R.O.: "The foundation was established for the advance-
12 ment of the 20th century space age. Four men are given
13 credit for what is now our space technology." You say it
14 somewhat differently here. You introduced it with more
15 information. You tied this to Kepler and Newton.

16 Terri: I took the physical and the theory. I put
17 the physical and theory. I tied the first two paragraphs
18 and brought them together and created the base for what these
19 four guys were about to do.

20 R.O.: Great. "Four men are given credit for what is
21 now space technology. The first a Russian by the name of
22 Konstantin Tskalkosky." Gee, that is a hard one. "demon-
23 strated in theory that rocketry was a feasible area idea for
24 space travel." Now you were more comfortable that he demon-
25 strated in theory not demonstrated through theory. Was
26 there some reason you chose in instead of through?

27 Terri: I think it sounded better to me at the time
28 I wrote it. I have heard in theory instead rather than

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3 through theory. I think that is why I changed that.

4 R.O.: You were just familiar with that sound. "He
5 also developed formulas for propellants that would be best
6 for rocket structures. The second man Robert Goddard, a
7 physics professor at Clarke College, transposed theory and
8 reality." So you are building this slow change from the
9 theory of rocketry to the reality in this paragraph.

10 Terri: Yes.

11 R.O. You added some transitional words there. Was
12 there some reason for those transitional words? Here you
13 say four men are given credit for what is now our space
14 technology. The first a Russian by the name of Konstantin
15 Tskalkosky demonstrated that rocketry was a feasible
16 idea for space travel. His theoretical studies were the
17 basis for other men to build upon." You say that some what
18 differently here. You give us more information in this
19 draft.

20 Terri: I expanded it more. I was when I was first
21 writing it, I was just taking it directly from my notes
22 and not putting too much of myself into it and I just kind
23 of not copying it word for word from my notes, but put this
24 information in and this information in. There were things
25 I wanted to say, but I couldn't word. Like I wanted to
26 say that Goddard was the one that did the action where this
27 first guy just thought it up. And I really didn't get that
28 point across the first time that I wrote it. I think that

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3 is why I added more information.

4 R.O.: Now you have added a whole lot of material.

5 I mean, page after page that of material you didn't have

6 initially.

7 Terri: Yes.

8 R.O.: How did this come about, "just as a result of."

9 You have expanded this enormously from the resources you
10 already had, or have you done more?

11 Terri: No, I just never finished the first copy. I
12 didn't like the way I started it, so I just started it all
13 over and then continued writing the paper.

14 R.O.: You rewrote the whole beginning of the paper
15 and therefore the rest of it seemed to come more spontaneously
16 than what you had?

17 Terri: Yes. I was really bothered by it because it
18 just didn't sound right. It didn't say everything I wanted.
19 Once. The beginning part was the hardest part. Because
20 when I rewrote this, it took me 2 1/2 hours maybe just for
21 this front side, and half of this. 2 1/2 hours, and I was
22 at the library one day to get the same amount took maybe
23 twenty minutes. The beginning usually takes me so much
24 more time because there you are organizing and compacting
25 everything to prepare the reader for what he or she is going
26 to read later. It is very frustrating. It is hard to
27 budget your time.

28 R.O.: Yes. That certainly is. How might you compact

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3 some of these sentences? I am interested in the word com-
4 pact. I see here you have done some changes in this sen-
5 tence beginning, "the United States and the USSR announce
6 that they would begin efforts to launch artificial satellites
7 as their contributions. The IGY was a convenient excuse
8 for a showcase for competition between two systems of govern-
9 ment." You "removed convenient excuse for a showcase."

10 Terri: That wasn't exactly where I wanted to put it,
11 so I crossed that out. It wasn't an excuse. It was a
12 showcase for competition. As a result, it became a con-
13 venient excuse. And I put it down here instead.

14 R.O.: "Convenient excuse for military production.
15 However, in the process of military propaganda favorable
16 results ensued. On October 4, 1957, the USSR put into
17 orbit around the earth." And you added "around the earth."
18 You apparently did not have that the first time.

19 Terri: Yes. I thought there is different orbits.
20 They could put satellites around and orbit around the moon
21 and so I wanted to clarify that in the beginning.

22 R.O.: When you read it again it said it to you.

23 Terri: Yes.

24 R.O.: Orbit where.

25 Terri: Yes.

26 R.O.: "The first unmanned artificial satellite. In
27 the satellite the Soviets have succeeded in being the first
28 in the satellite goal. This event caused embarrassment to

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3 the United States an embarrassment which was further" and
4 then you just eliminated that altogether.

5 Terri: Yes. I was starting to write that to public
6 and then I thought I couldn't say that because I wanted to
7 add more information and then it would make my sentence too
8 long. So, I thought "cross that out and start it again
9 instead of saying embarrassment which was further added
10 to or whatever adds on." For, all of this information I
11 just started another sentence and said that this event
12 happened and created the next one.

13 R.O.: "This time it put into orbit another satellite.
14 This time the satellite was heavier and carried with it a
15 dog named Lakey. In our hurry to match the Soviet's success,
16 our first satellite attempt collapsed and explosion of the
17 booster in front of a national television audience. However,
18 by January 31, 1958, we orbited Explorer I, our first earth
19 satellite. These series of events came to be known as the
20 start of the space race. The space race became a constant
21 tug of war between the two powerful nations. What the United
22 States did not accomplish technologically in the first few
23 years, it made up for by developing a broader scientific
24 base." Instead of using "with a," you selected "by develop-
25 ing a." Was there some reason that you made that change.

26 Terri: It didn't make sense to me. "It made up for
27 with a broader scientific base." "With a broader scientific
28 base" would be a whole prepositional phrase. It didn't go

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3 anywhere. What I meant to say was that through this, it
4 developed where it made it come about. So what I really
5 wanted to say, so I made the change.

6 R.O.: You said this is really messy, but it looks very
7 neat to me. Here is one that has all kinds of redos all
8 over the place.

9 Terri: That is the one I was talking about.

10 R.O.: This page you started over three times. What
11 made you reject each paragraph?

12 Terri: The first time I was just getting too many of
13 these little things written all over. Everything was crammed
14 in and I couldn't think and I would want to add something
15 and I couldn't cram it in any more. It was getting all
16 messed up for me. When I was trying to write small, it is
17 hard to write. So I started over with the same, about the
18 same, sentence and I decided that that wasn't exactly I
19 was putting an idea that I wanted to start a paragraph in
20 the middle of the paragraph. So I started it all over.
21 And I put my quote. I didn't even put it in that paragraph.
22 I took the whole quote out and put it later in the paper.
23 It just didn't fit in. I couldn't make it sound right.

24 R.O.: And so this is your final form. "Due to over-
25 shadowing by the Soviets, President Kennedy made an announce-
26 ment to Congress on May 25, 1961, it is time for this Nation
27 to take a clearly leading role in space achievement he
28 stated." Then you marked out "plans are being made for a

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3 manned moon landing before the end of the decade."

4 Terri: I marked that out because plans hadn't been
5 started yet, and I was jumping ahead of myself. At this
6 point in time sequence he proclaimed or he stated that we
7 will have a manned moon landing.

8 R.O.: "He proclaimed that a manned moon landing by
9 the end of the decade was to be our Nation's national goal."

10 Terri: I thought it was repetitive.

11 R.O.: "Here is one that is microscopic and concluded
12 that no single space project in this decade would be more
13 impressive. The goal was set and the U.S." You have marked
14 that out.

15 Terri: Yes. The goal was set, I put that at the end
16 of the sentence. I said that the United States began to
17 attempt to provide a space program to obtain the new national
18 goal.

19 R.O.: So you just did some tinkering with it, then in
20 the order.

21 Terri: Yes.

22 R.O.: Are you more comfortable with the goal at the
23 end of the sentence?

24 Terri: Yes.

25 R.O.: "On February 20, 1962, John Glenn orbited the
26 earth three times. This feat demonstrated that man could
27 withstand longer flight periods. Was one of the many
28 preparatory events for moon landing." You didn't like any

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3 of that.

4 Terri: No. I started to reword it right here, putting
5 something else in and I crossed the whole thing out and it
6 didn't go in that paragraph. I was thinking I changed my
7 line of thought in the paragraph. I went from intensified
8 program to what happened during that. Why they were doing
9 that. Then I went on to what result intensified and price
10 and cost. So that didn't fit into the paragraph so I just
11 took it out. I put it in later.

12 R.O.: "Many preparatory steps were." And you decided
13 "in preparation of" was a more satisfactory. Why?

14 Terri: I couldn't finish the sentence in my mind.
15 But I don't usually write. I think out a sentence in my
16 mind and sometimes I will get and I will start writing in
17 the middle and I will forget what it was or it didn't make
18 sense when it was finally written down and I could see it.
19 So I just crossed it off. And that is what happened here.
20 When I started it again I didn't know what I wanted to say
21 at all. So I just crossed it off.

22 R.O.: Crossed it off again. Do you generally do more
23 of editing just as you are going along. Saying this isn't
24 getting anywhere? You don't just write what comes to your
25 mind? You are constantly editing during the writing process
26 and then you go back and do some more?

27 Terri: I must write one paragraph and then I go back
28 to the beginning of the paper, reread the whole thing up

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3 through the last paragraph I wrote and each paragraph before
4 that and reread and then go on. I am constantly rereading
5 and rewriting. This will be like my first rough draft and
6 then I will copy it over so it is neater. When it is neater
7 I will still see some changes I want to do. So then I will
8 squeeze some things in.

9 R.O.: The reason maybe you keep reproducing the rough
10 draft step is that it grows impossible for you to work
11 with it.

12 Terri: Yes. There is no space left after awhile.

13 R.O.: If you double space it might be a little easier
14 for you.

15 Terri: Yes.

16 R.O.: I discovered that some years ago. You use
17 paper faster. You changed "series of changes" to "con-
18 troversies."

19 Terri: It took up less words, series of changes meant
20 the same thing as the series of changes that appeared up
21 here.

22 R.O.: These are two different synonyms for what this
23 part of the paragraph is about.

24 Terri: Yes. But there were changes that went on and
25 at the same time there was a controversy. That is why
26 the changes resulted. The word controversy covers both
27 the change and the debate or the problem.

28 R.O.: Do you think it is a wider word?

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3 Terri: Yes.

4 R.O.: "By 1968, however, NASA was back on its feet.

5 The fervent efforts to beat the Soviets to the moon." You
6 inserted "to the moon" instead of saying the "fervent effort
7 to beat the Soviets continued the fervent effort to beat the
8 Soviets to the moon."

9 Terri: I thought it would clarify, even though the
10 person reading it would know. Grammatically, it was a little
11 more clear. A person reading it would know what I was
12 saying it too.

13 To beat it at what is what I wanted.

14 R.O.: Yes. To beat them at what? Beat them where?
15 Beat them why? Well I kept you a half an hour which is
16 all you bargain for.

17 Terri: Okay.

18 R.O.: So, I will let you go home and go to practice,
19 I guess.

20 Terri: I'm off for a couple of days because I am
21 injured.

22 R.O.: Where did you hurt yourself?

23 Terri: I've had it for awhile. I have a sprained ten-
24 don here and a strained muscle here.

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APPENDIX D

STEPHANIE: COMPOSING ALOUD

Stephanie
COMPOSING ALOUD

December 11, 1981

Try to put your mental process into words.

Okay.

Which is not terribly easy. See what happens.

Okay. Comparison and Contrast essay. Modern day jelly beans and jelly bellies. When I first go through an essay, I try to reread the whole essay and that way as I go along usually I get ideas about why a certain paragraph doesn't make sense to me or maybe a word stands out that I don't like so I can try to find a different word for it or I can just tell the way that the whole paper goes together. If it is blending or not or flowing as I like to say. So I like to read it to myself and then maybe sometime I will stop, but I try to read through the whole paper and then go back and try to put new ideas into my paper. So I will read through this right now. "Modern day jelly beans and jelly bellies. As technology has progressed, so has the contemporary jelly bean. Traditional jelly beans gained fame from their role in the Easter holiday, In early 1981, a new breed of jelly beans emerged. This updated version is called a jelly belly. Jelly bellies received publicity from politics. After Ronald Reagan was inaugurated, the press discovered he had an affection for jelly bellies. Jelly bellies are a condensed version of a jelly bean. Although the jelly bean and jelly belly are

different in size they are similar in shape. They are oblong and oval; the colors differ; jelly beans are usually of a dull, monotonous solid color; whereas, jelly bellies are often spotted and brightly shaded. They are texturally the same, and both contain a majority of sugar for their main ingredient. The main difference, however, lies in the taste. A jelly bean may or may not have taste. When a jelly bean does have taste, it usually is more than that of sugar than any particular flavor. On the other hand, jelly bellies are made of a variety of wild and exotic flavors. Examples would be watermelon, strawberry, banana split, peanut butter, coffee, cherry, piña colada, chocolate, orange, and many more. Because jelly beans were introduced. Okay, this is where I started revising my paper because often I was describing the flavor of a jelly bean and then I started going into the history of jelly beans and jelly bellies. I didn't want to go into that so soon in my paper. Later in my paper I start describing the smell of the jelly bean. So I figured I wanted to keep the five senses together--the sight, the touch, the smell. So I started to revise my paragraphs and I put the paragraph that deals with smell right behind the taste paragraph. Then I changed the time when jelly bellies and jelly beans came out where I had the smell before. I start out with the examples and then I go into the aroma that is given off from a jelly belly is a unique experience in itself.

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3 They smell exactly as they taste. Because of the mouth-
4 watering effect, one feels the tremendous urge to be able
5 to consume the jelly bean before another person walks by and
6 smells the delicious fragrance. Jelly beans have no par-
7 ticular aroma. One may smell a scent of sugar or a slight
8 smell of the flavor in sight. But otherwise, the old beans
9 are deprived of any pleasure. Now I put back into my paper
10 about when the jelly beans were introduced. Because jelly
11 beans were introduced several decades earlier,
12 they are much more common than jelly bellies. The jelly
13 bellies are rapidly gaining more popularity. One disadvan-
14 tage of the jelly belly is that they lack availability.
15 Stores have problems keeping jelly bellies in stock. The
16 small supply causes a bigger demand, and that in turn,
17 causes higher prices. Jelly beans can be found in almost
18 all candy stores, department stores, and supermarkets at a
19 reasonable cost." I have tried to compare jelly bellies by
20 the textures, the sight, the flavor, the smell. Now I have
21 gone through most of what I wanted to bring out in my paper.
22 I wanted to add a conclusion. I don't like using the word in
23 conclusion any more because I think it is over used. I
24 try to find a different phrase. So I put in a final note,
25 like all current trends of today, each bean had a famous
26 promoter. The Easter bunny who is popular among the younger
27 generation and Ronald Reagan who is popular among conservative
28 Republicans. Although the jelly bean and the jelly belly differ

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3 for my outline is that jelly beans are related to the holidays
4 and jelly bellies are related to politics. I guess I did
5 a little bit bring that out in my paper when I said about
6 the Easter traditionally jelly beans gained fame from
7 Easter and then I say jelly bellies received publicity
8 from politics. I guess I just kind of bring that out, but
9 maybe not as strong as I would have liked to. Another con-
10 trast is popularity. You hear more about jelly bellies now
11 than you do about jelly beans. Jelly beans are kind of
12 like old news and jelly bellies are new on the scene. The
13 expense was a contrast and also the smell. Underneath the
14 comparisons and contrasts, I wrote five main points that I
15 wanted to follow in my essay. Number one I put down made
16 sure to explain what jelly bellies are. Because I wanted
17 my audience if they have never heard of a jelly belly
18 then they wouldn't know what the heck I was talking about.
19 I wanted to make sure I brought out in my paper what exactly
20 jelly bellies are. Number two I put explain and introduce
21 an American jelly bean. So that is kind of going to be my
22 thesis altogether in the paper. I wanted to introduce the
23 jelly bean, explain what a jelly belly was and then from
24 those two things comparisons I was hoping the audience would
25 know that I wanted to introduce them to the jelly bean and
26 the jelly belly together. That is what my paper would be
27 on. So it is kind of like the thesis of my paper. Under
28 number three I put list comparisons first. Then take a

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3 jelly bean first and then bring in the similarities of a
4 jelly belly. I tried to do that. I think it is easier if
5 the reader reads along and reads about where they compare
6 it right on the spot. Like I will introduce the jelly bean
7 and give some characteristics of a jelly bean. Then I will
8 bring in a jelly belly and list those characteristics. So
9 maybe the reader in his own type can start making two columns
10 putting the jelly bean characteristics in one and the jelly
11 belly characteristics in the other, and then go through
12 the differences. Maybe they can also see the comparisons
13 too. Number four I put bring out the contrasts between
14 the jelly beans and the jelly bellies. I think I did that
15 in my paper. Number five end with a conclusion relating
16 how the jelly beans and jelly bellies have many comparisons
17 and contrasts. Try to distinguish the one main thing that
18 they have in common and one main thing that they have in
19 contrast. I didn't quite get what I wanted to. I think
20 that is why I am kind of unhappy with my rough draft at the
21 present because I think that everything has one character-
22 istic that stands out from another thing. I haven't been
23 able to find exactly what characteristic it is between a
24 jelly bean and a jelly belly. I think it is the flavor.
25 I think that is the one biggest thing that they have that
26 they differ on. The one thing they have in common I think
27 is like what I ended my paper and say they have enough
28 similarities to be classified in the same family. Maybe

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3 in many aspects, they have enough similarities to be classi-
4 fied into the same family. So if one hasn't experienced
5 the excitement or the tranquility of the jelly belly or jelly
6 bean, that individual is depriving himself of a pleasurable
7 adventure."

8 That is the essay that I have right now. What I want
9 to do is I want to go back over. I made an outline before
10 I wrote this rough draft about the things I want to bring
11 out in my paper. I started putting sentences together into
12 paragraphs and tried to write the paper. Well, as the paper
13 stands right now, I think it is a good idea and I like the
14 things I am trying to bring out in the paper; but something
15 is just not right. I can't really tell what it is right now.
16 I think a lot had to do with the order of my sentences. I
17 am not sure if I am confusing my reader or not. I would like
18 to go back through my outline and see if I am bringing out
19 what I wanted to. In my outline first at the top I put com-
20 parisons. Under comparisons for jelly beans and jelly bellies,
21 I put down that their shape is oval; that they are made of
22 a substance which contains sugar; they have basically the
23 same texture; and they are both represented by two figures--
24 the Easter bunny and Ronald Reagan. They are both edible
25 and they are both candy. Under contrast, I put the sizes
26 because the jelly belly is smaller; the colors because the
27 jelly belly contains speckles; the flavors; the age because
28 the jelly beans are older. I forgot to bring out in my paper

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3 not the exact same section in that family but they are
4 close enough together that if a biologist wanted to classify
5 them into groups or file them they could put them in the
6 same one because they have enough similarities. I think
7 I wanted to bring that out. The one overall viewpoint I
8 wanted to make when I was writing this essay is I wanted
9 to make sure the essay didn't drag while I was making the
10 comparison and contrast. I wanted to make it easy to read
11 so it wouldn't bore the reader. I kind of wanted a light
12 topic because when I wrote this I was writing it for the
13 people I would be reading to in my class. We had just
14 all finished writing humungous term papers. I didn't want
15 a heavy subject where especially right now too before final
16 exams where my reader's mind would just be dazing off or
17 they had to force themselves to concentrate. And if you have
18 to force yourself to concentrate on another person's paper
19 then you are not going to get anything out of that paper.
20 You probably won't even get the meaning of what they are
21 trying to express through their words. So I wanted to
22 make this particular paper light, and maybe a little bit
23 humorous and easy to read. The first time I read, it was for
24 my second rough draft. I have my first rough draft here
25 with me and there is a few changes I made in it. Like
26 in the second paragraph I put down jelly bellies received
27 publicity. I was going to say from a political point of
28 view, but I couldn't figure out how I wanted to change that.

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3 So I crossed that out and I tried to just make it shorter
4 so it would be easier to read. And say jelly bellies receive
5 publicity from politics. I figured it was stating the same
6 thing and you're getting rid of some excess words so it
7 would be easier to concentrate for a reader. Then I had
8 some poor grammar use when I was saying well when Ronald
9 Reagan was inaugurated and I figured I could change it and
10 say after Ronald Reagan was inaugurated. So because when
11 you say he was inaugurated the press discovered it sounds
12 like they are discovering it right during his ceremony of
13 inauguration. So I kind of stopped myself and went back
14 over and tried to find a different phrase. Then I said
15 the press discovered he had an immense affection for jelly
16 bellies. Well, I looked at that and I said well immense
17 affection sounds kind of phony and so I just thought I
18 could say the same thing with just saying the press dis-
19 covered he had an affection for jelly bellies. It was
20 easier that way. I had problems writing about their tex-
21 ture, and so I had to revise that sentence. When I was
22 trying to write about how they looked I kept using the
23 word color. So I tried to come up with another word so
24 then I changed the word color to shade. Different shades.
25 I figured that would work the same and keep my reader's atten-
26 tion. Then I had some problems that I had to change with
27 grammar because I used the word one disadvantage. First
28 I had one of the disadvantages and I thought that was a poor

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3 phrase. I changed it to one disadvantage. If that makes
4 any sense. There are different things I went through
5 my paper it was either poor grammar or I wasn't taking my
6 reader back into consideration and I was trying to make it
7 more lengthy than it needed to be. I tried to change it
8 that way. Right now I would like to go back between my two
9 rough drafts and my outline and see exactly why I am happy
10 with this paper. The title I am happy with because it kind
11 of introduces my subject. It says modern day jelly beans
12 and jelly bellies. So right away the reader can tell what
13 this paper is going to be about. I could just say jelly beans
14 and jelly bellies but I guess when you say modern day or con-
15 temporary a person relates to it being now. They can relate
16 to it better. So I thought that made a good title for it.
17 I would like to keep the title. That is okay. As technology
18 has progressed, so has the contemporary jelly bean. I like
19 that sentence, so I would like to leave that. Traditional
20 jelly beans gained fame from their role in the Easter holiday.
21 Let's bring out the point I wanted to bring in about when you
22 say a traditional jelly bean that kind of gives you an idea
23 about age. Traditional is a word that means old or a process
24 that has been followed for years. So traditional gives my
25 reader an idea about how old jelly beans are. Traditional
26 jelly beans gained fame from their role in the Easter holiday.
27 So then I am telling about I bring in the holiday like I wanted
28 to. In early 1981, a new breed of jelly beans emerged. This

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3 updated version is called a jelly belly. Okay in the same
4 paragraph I am telling you the age of the jelly belly so you
5 know it is a really new thing and it just came out last
6 January or maybe it came out a little before January. But
7 that is when it started gaining the popularity the most. When
8 people started hearing more about it. You never heard about
9 jelly bellies before President Reagan was inaugurated. It
10 is giving you a time phase. I am also kind of like beating
11 a drum saying da dah da dah da dah, here is the jelly belly.
12 I am introducing it to people. Then I said this updated ver-
13 sion is called a jelly belly. I think my reader at this time
14 if they have never heard of a jelly belly they are saying what
15 is a jelly belly? So in the next paragraph I try to say this
16 is what a jelly belly is, and how it got popular. Jelly
17 bellies received publicity from politics. Right away my
18 reader knows well it is not one of those things that deals
19 with the holiday, it has to do with politics. Then I go on
20 to say after Ronald Reagan was inaugurated, the press dis-
21 covered he had an affection for jelly bellies. So then they
22 are getting an idea about the history of the jelly belly.
23 That may be its only been there the last two years, but it
24 just started being popular last year because of this one per-
25 son. So I tried to bring that in so it gives them an idea
26 about the jelly belly's history. Jelly bellies are a con-
27 densed version of the jelly bean. There is one comparison
28 already. I am telling them the size between jelly bellies and

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3 jelly beans. If they have never seen a jelly belly before
4 they most likely have seen a jelly bean. When I say it is
5 smaller they can in their mind picture a jelly bean being
6 a larger one and a jelly belly being a smaller one. That
7 is one comparison right there. Although the jelly bean and the
8 jelly belly are different in size, they are similar in shape.
9 here is another mind picture they can see that it is oblong
10 and oval, but just a little smaller. They are starting to
11 get a picture in their mind right now. The colors differ
12 that jelly beans are a dull, monotonous solid color. I am
13 hoping that they will put that over in the jelly bean column.
14 So far it is the larger one. It is a solid color. It is
15 oblong and oval. Then I go on to say that jelly bellies
16 are spotted and brightly shaded so I'm trying to switch over
17 back to the jelly belly. So they see that is smaller, and
18 it is brighter colors. The same oval and oblong shape.
19 Texturally they are the same, so there is another comparison.
20 They both contain a majority of sugar for their main ingre-
21 dient. So there is another comparison. The main difference,
22 however, lies in the taste. There is my first big clue. So
23 try to come back in number five. I try to come up with one
24 thing they have in common and one thing they contrast. My
25 key word is the main difference. That is the contrast one
26 I want it there. I accomplished that goal that I wanted to.
27 The main difference, however, lies in the taste. Then I go
28 on to say why. I give some examples to maybe help the reader

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3 not only picture in his mind, but maybe even try to taste it.
4 When you start describing things like watermelon, strawberries,
5 banana splits, a reader starts thinking about those tastes
6 and maybe even taste this with an imagination. I bring in
7 another sense. A lot of people I think tend to when they
8 make comparisons and contrasts they do the visual. I am
9 trying to get taste into it too. Then I was saying about
10 the smell. About how they can be found. The main problem
11 now is I have to find what they have most in common. I try
12 to do that in the very end where I say, although the jelly
13 bean and jelly belly differs in many aspects they have enough
14 similarities to be classified in the same family. That is
15 where I try to bring out and say to the reader, hey, they are
16 a little bit different but they are enough similar that they
17 could go into the same group. I am hoping after the reader
18 reads this paper and after maybe they have the two columns in
19 their head. One that says jelly bean and one that says
20 jelly belly they will be able to start to see like in biology
21 how the different traits and characteristics are similar,
22 but yet different but they could go into the same classifi-
23 cation. That is what I am trying to bring out in that statement.
24 I accomplish both of my goals there. Bring out a contrasting
25 statement and a comparison statement. I guess what I am
26 most unhappy with is trying to find an ending for this paper.
27 Because with a paper like this I think I have brought out
28 the texture that goes with touch. The colors and shape which

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3 goes with sight. The smell that goes with your nose. You
4 couldn't bring hearing into this because you can't really hear
5 either. I suppose the different sizes would make different
6 noises in a jar. You can't really bring that out in a paper.
7 I have used four of the five senses. I was pretty happy with
8 that. I didn't really have a good way to end the paper with-
9 out making it drag and without losing my reader's attention.
10 Probably that is where I am most upset with this. How to
11 end this paper. I think I am jumping when I say in a final
12 note like all current trends of today each bean had a famous
13 promoter. The Easter bunny. That is where I wanted to bring
14 in about how maybe jelly beans are more for the younger people
15 and jelly bellies are more popular among politicians or older
16 people. Personally I have never I have only encountered jelly
17 bellies among the first time I had them was when my govern-
18 ment teacher in high school gave them to our senior class.
19 Then I had some here at college when an upperclassman gave me
20 some. I haven't really encountered jelly bellies or heard
21 younger kids talk about them. I don't think they are really
22 aware of jelly bellies. They are more aware of the jelly
23 beans and the Easter bunny. I try to bring that out in my
24 paper. I think I am having problems knowing if I am getting
25 that across to my reader why I said that. I think that is
26 what bothers me. When I go back over this paper I am probably
27 going to have to maybe make that paragraph a little bit more
28 clear. I am not quite sure how I want to do that right now.

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3 I think it is going to take some sitting down and thinking and
4 just throwing out ideas at it. For a final sentence I put
5 if one hasn't experienced excitement or tranquility of a
6 jelly belly or a jelly bean that individual is depriving
7 himself of a pleasurable adventure. I am not sure if I am
8 happy with this at all. This sentence. Because all of a
9 sudden I am bringing in an individual. This paper has been
10 pretty much without the word one. One can see, one can
11 relate, one can smell, one can taste. All of a sudden in the
12 last sentence I bring in this imaginary person called one.
13 I am not sure that it goes with my whole concept of the
14 paper. I think I want to change that, but I haven't figured
15 out a good conclusion to the paper. I think that is the main
16 problem I am having with it right now. I want to go back
17 over this paper and sit down and really concentrate on the
18 different points because I like the ideas I had in my paper.
19 I am happy with that. I think it has imagination. I think
20 it is light. Like everything I wanted. I think I am follow-
21 ing my outline. I am really happy with it because all of
22 the points I wanted to bring out in my outline into my paper,
23 I have been. I don't think that is a problem. I think the
24 main problem I am having right now is just checking the flow
25 of my paper to make sure I am not losing my reader's interest
26 as it goes along. Maybe I bring in subjects too fast or
27 something. I am going to have to recheck that. I have to make
28 a good conclusion to my paper. I think if I have one main word,

APPENDIX E

STEPHANIE, ROSEMARY OLDS INTERVIEW

NOVEMBER 21, 1982

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3 November 21, 1982

4 R.O.: ...Use in Running, First for survival needs,
5 next is pleasure. As running evolved, so has man. In
6 a way running has shaped society. My, that is interesting.
7 It is certainly intriguing. What bothers you about it?

8 Stephanie: I just wasn't sure it fit into my term
9 paper...because I wanted to get a thesis that caught
10 the reader's attention right away and had something in
11 it that is debatable. I wasn't sure if that did or not.
12 It was more like curiosity for the readers. Maybe the
13 reader would read that and say "oh, that is kind of interest-
14 ing and I want to read the term paper" but I wasn't
15 sure I had the right kind of...to get the readers atten-
16 tion right away.

17 R.O.: "Since the arrival of man he has been running
18 first for survival." Do you see the idea for survival
19 as being sort of intriguing to your reader? What do you
20 think is going to explain that role of interesting the
21 reader and inviting that reader to read your writings.

22 Stephanie: When I was thinking about it, when you
23 said survival and stuff, I don't know, my mind first
24 goes back to prehistoric time, with dinosaurs and stuff
25 and I thought it was like taking persons back and making
26 them think from the beginning of time all the way up to
27 the present day besides just thinking of running as a
28 present day thing and maybe getting them to think more

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3 about how it was evolved along with society and go back
4 towards that way. I thought I would give them a chance
5 to look at my term paper not as a present day thing
6 but as something that running has evolved like that. I
7 couldn't really say that in my paper, you know, because
8 it would be too long. So this....would get it started.

9 Laughter

10 R.O.: No wonder you are a runner. So are you going
11 to work into this, noting that running is for people over
12 25... and these are the major points you intend to make.

13 Stephanie: These are the shortest thesis and I
14 thought they were kind of boring and then I started get-
15 ting an idea, like I started saying - well it depends
16 with man's being... and I started thinking, well, I would
17 try to figure into something else. Then I thought about
18 ending with this, so I will work on this.

19 R.O.: What will you do as you work on it?

20 Stephanie: As I was saying before, sometimes I
21 can tell just when my words don't flow and I would like
22 to fix the sentences, they are kind of chopped up right
23 now and fix them so that they flow and the reader doesn't
24 lose track when reading my thesis. Just maybe look around
25 and see if there are better words I can use or if I want
26 to start my sentence, "Since the arrival of man" or start
27 with something different.

28 R.O.: Are there particular words that lead you to

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3 like making other choices?

4 Stephanie: Yeah. Because like right now I am kind
5 of being repetitive when I say "Since the arrival of man
6 he has been running, first for survival and then for
7 pleasure..." and then I am saying "as running evolves..."
8 I am kind of saying in this sentence you know how it is
9 evolving already, for survival and pleasure, so I am
10 repeating...so I would like to find a different sen-
11 tence there.

12 R.O.: I would be interested in seeing what the new
13 sentences will be. (laughter) It is certainly an in-
14 triguing notion. Now, these points that you have listed
15 here that defines the shape of the paper.

16 Stephanie: I put down...I had note cards that I
17 put and so like for my note cards, I am separating into
18 more specific classes, like I will separate my note cards
19 with advantages, disadvantages and go through like that
20 is just an idea, when I am going through all my sources,
21 what I am trying to look for.

22 R.O.: Un Hum

23 Stephanie: That is the guideline.

24 R.O.: You made this outline then, prior to some
25 of your research. You had a pretty good idea what
26 you were looking for.

27 Stephanie: That was the first thing that I did. I
28 didn't know, why get research things, if you don't know

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3 what you are looking for and then try to read all that.
4 I did that first.

5 R.O.: Laughter. Theory why. Why run? Advantages
6 and disadvantages. What can I expect from running. How
7 to begin a race. What to buy, where to run, how to run,
8 what to wear, psychological aspects, physical conditions,
9 running competitively? When to know its time, preparing
10 for the big race.

11 What do you mean by running...

12 Stephanie: Some people get confused when they should...
13 they go out and run for enjoyment. They are enjoying
14 that but they are not sure inside if they know when to
15 go out and compete because either they aren't confident
16 enough. They get to go out and run for enjoyment. They
17 are enjoying that but they are not sure inside if they
18 know when to go out and compete. They aren't confident
19 enough or that way they get to go out and enjoy the com-
20 petition because if they go and think "I am not good
21 enough" then they think they are going to embarrass them-
22 selves. The point of when a runner knows that himself or
23 herself, when it is time to run. I am going to try to
24 remap out in my paper when you know that. What to look
25 for. If you start saying, I don't know how to explain it,
26 if you start seeing signs and those signs tell you if you
27 are ready or not and so I am trying to tell the person,
28 an inexperienced runner what to look for and what kind of

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3 signs. It means at the competition level.

4 R.O.: Even running from me down the street.

5 Laughter

6 Signs derived from your own experience. Or from the
7 reading...

8 Stephanie: Most research books will tell you how
9 to use the basic foundations, like what to eat, what to
10 wear, stuff like that but they don't tell you any thing
11 psychological. So I am trying to do that from what I
12 have learned.

13 R.O.: From what you have learned.

14 Stephanie: Yeah...

15 R.O.: Ah Ha. I am very anxious to read this.
16 Maybe I can take up jogging.

17 Stephanie: That is what I would like to do. Make
18 this paper so interesting that people will sit down and
19 say "Hey, that is something that maybe I could do."
20 Between what I read in running books, like I have said
21 I have kind of....where I haven't felt like running and
22 I have been reading these books and am getting more and
23 more fired up and I think "Hey, you know I think I want
24 to start running again." I thought if I could write a
25 paper that motivates people then I would know that it is
26 a good paper, not just a paper for a grade or something.
27 You really have to persuade people.

28 R.O.: Prove it overall.

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3 Stephanie: Yeah. Although you have a more limited
4 point to make, you hope that there is an overall advantage
5 that your reader is going to get an increased desire to
6 go out running himself or herself. A larger measure/de-
7 gree of respect for persons who is running.

8 R.O.: Do you ever picture, do you have a notion
9 of who...specific audience.

10 Stephanie: When I say a non-runner, my idea in my
11 mind, I guess is not...for people over 25...definitely.
12 I think of maybe there is a ... who is bored and maybe
13 all they do is sit around and watch TV. Nobody wants to
14 do something that they aren't sure of. I think the
15 audience is basically non-running and I don't know why
16 they would want to start running and some reasons why and
17 some basic ideas.

18 R.O.: When did you begin picturing this reader,
19 this college student, that television set. Did that
20 happen before you started to shape your topic for your-
21 self, or does it coincide with...

22 Stephanie: It coincides because, okay, first, I
23 thought I wanted to be running. Then he asked a question,
24 why would he want to be running and then you say, well,
25 ...help people who haven't run before, you say okay, you
26 say what are those people like. You go back and get an
27 answer and it leads to another question and you know,
28 answer the question.

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3 R.O.: There is marvelous articulation of the process.
4 It seems to be inter----- . What do you plan to do next.
5 In the outline you have places that you have said need
6 work on. What are you going to do?

7 Stephanie: I have two more sources that I want to
8 finish up on and then I want to go through and classify
9 my note cards so that I know what exactly I want to start
10 the paper with. To get the notes in order so that I can
11 work on it and then go through and try to get a rough
12 draft on each of the sections. Take it one at a time...
13 like all those rough drafts -- put the whole thing to-
14 gether and see what order I want the paper to go in.

15 R.O.: Will you do a lot of switching or will you
16 put all of the note cards down on the table and switch
17 them around like you are playing solitaire.

18 Stephanie: That is what I think I will do. I haven't
19 studied that part of it but I think that is what I will
20 do. I think I want to start my paper out, you know, with
21 the advantages and disadvantages and then go into the
22 harder, you know, the more or deeper subjects. I am
23 not sure, maybe, I am willing to start with what you can
24 expect from running and then go with the advantages.

25 R.O.: How will you make the judgement of the order.

26 Stephanie: Just after I sit down and after I get
27 the note cards and classifications and I have all of the
28 stuff out in front of me and it looks solid. Then I just

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3 decide the order from there. I am sure that in my mind
4 what a word is. I don't want to start trying to put it
5 in order if it is jumbled up in my mind.

6 R.O.: You will classify your note cards, presumably
7 in these classification, you have already established.
8 Try to find a subject for the conclusion of this paper,
9 if you have a goal you are working.

10 After I - blank area on table

11 Stephanie: I haven't started worrying about my diet...
12 until I got some really good competition in high school
13 and stuff. Then you start worrying about what to eat and
14 when to eat and everything like that. So I'll have the
15 final phase that after that I don't know whether I am
16 working after the phase, I don't know whether I am
17 working back up to the retirement from competitive running
18 where you go back out and just run for enjoyment or what.
19 I haven't picked an ending yet. It kind of works in a
20 circle. You start running for enjoyment, then you go into
21 competition and then retire from competition and go back
22 to running for enjoyment again.

23 R.O.: Obviously the length (?) will have some effect
24 on this. An ending...of an essay may not be....artistically.

25 Stephanie: I don't want to go in depth with each of
26 these. I just, cause otherwise that paper will be

27 R.O.: Twenty-four pages.

28 Stephanie: More like 94 pages. You know. So I

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3 am...structure. I think I could find a subject.

4 R.O.: You are more interested in the talk than the
5 information you convey, in the paper than the means of
6 presenting it.

7 Stephanie: Maybe I could do a summary of the other...
8 after I explain - (mumbling).

9 R.O.: Of course by a personal summary, you mean
10 personal experience.

11 Stephanie: You know after you read a chapter or
12 something and sometimes the chapter is summarized. So
13 if maybe somebody is kind of lost on my paper, the final
14 summary would, like, fill them in more. I wouldn't want
15 to be repetitive of everything I... I don't know how I
16 could do this summary.

17 R.O.: Maybe you want to put the final pitch in.
18 Make sure again you seem to see this reader as the specific
19 person. You may have lost this.....somewhere along
20 the way. This is the best suggestion I have to offer
21 because the real essence ofnature.

22 Stephanie:can't relate to that saying.
23 I don't want them to be completely lost with the paper.
24 This is one of the things you have to go out and ex-
25 perience before you can see what I am trying to say.
26 Because.....I wasn't running, a runner, I wouldn't have
27 any idea what the author was trying to get across. You
28 know they can relate experiences, like I say, "Oh, Yeh,

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3 I remember doing that or Yeh. I remember going through
4 that stage." Or the feeling you get right after you run
5 five miles and you thought you were going to die and then
6 you finally make it and how much better it feels. You
7 know a person reading that might..... I want to try
8 and get an ending for my paper....

9 R.O.: You put so much work into a paper, ... make
10 any sense to another person.

11 Laughter.

12 Stephanie: You are going to define in your thesis
13 perhaps a little more closely, put all of these cards
14 in order and you are going to build some kind of working
15 outline from that order and then write your rough draft.

16 R.O.: I hope to have the rough draft, like I think
17 (unclear) Hope to have my rough draft Friday or Satur-
18 day so it gives me the weekend to go over it and if I
19 wanted to drop it off on Monday. You know that now that
20 I have everything out of the way...

21 Laughter - end of tape.

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A mechanical defect in Stephanie's second tape caused the recording to become a series of unintelligible queeps and whirrs. Nothing is retrievable from this tape.

APPENDIX F

TODD, ROSEMARY OLDS INTERVIEW

NOVEMBER 20, 1981

Todd
Interview

November 20, 1981

Todd: Here is my rough draft.

R.O.: You have an outline and this is your rough draft.

Todd: Here are my note cards.

R.O.: And here are your note cards. You sound like
an admirably well put together person here.

Todd: I've got a lot more to go because I didn't
include some of my sources and I went back over that. I
only used like six sources right now and I have some
other quotes that I need to put in. I want to ask you, Can
I use newspapers as a source because there was an article
in my hometown newspaper yesterday that was on spearing.
I couldn't believe it.

R.O.: Sure. When you do the footnote for a news-
paper article that chances are you won't have an author is
the only difference.

Todd: Yes. This one didn't. This one is a writer
for the A I.

R.O.: Very good. You are lucky. Well let's see.
Introduction. Within your introduction you are going to
state a thesis, "There is no place in football for acts
of brutality. Brutality acts include spearing, helmet and
possible rule changes, coaches' philosophy, quarterback
brutality, player's opinion, Dick Anderson and Jack Tatum,
Conclusion. Rule Change recommendations." Did you estab-

lish this outline earlier?

Todd: Yes.

R.O.: And you stuck with the whole thing?

Todd: Yes, pretty much so.

R.O.: What kind of changes have you made if any?

Todd: Right now, I have just gone back through like I said common conclusions were I need to put my other sources in. Also I have done some rearranging of the things on here.

R.O.: What kind of rearrangement did you do?

Todd: Well, I guess I didn't rearrange this too much, but I was thinking about maybe putting this up here and putting two philosophies together. How coaches feel and how players feel.

R.O.: Was there some reason why was there something here that you saw here that suggested that was going to be useful to you?

Todd: Something I think flowed right into the coaching philosophies. Well what it is is that I use a quotation that says something in the possible rule changes about coaches changing their techniques on how they teach players and I use a quote that says something very the whole concept in coaching today is punish the opposition. Punish them and then I use a comment from a coach that says he disagrees, saying that coaches are not the reason for brutality. So that is how that got in there.

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3 R.O.: You are not interested in reaching the average
4 public?

5 Todd: Yes. I am. A lot of this does reach out to the
6 general public because we are the fans that watch the game.
7 I want to get it clear to the fans that we are not doing
8 away with this. Football is not going to go on
9 sliding.

10 R.O.: You do have a conclusion you are going to in-
11 clude recommendations for changing the rules.

12 Todd: Some of those are more geared towards maybe a
13 football fan that knows some of that, but I think most of
14 it is understandable to the dumbest of persons.

15 R.O.: Basically, your football dummies. Well, let's
16 see what we have here. "A man lies face down on the field
17 critically injured from a tremendous hit from a defender.
18 As the fans stare from disbelief, that the man is being taken
19 from the field on a stretcher, an announcement is made over
20 the speaker that Darryl Stingley is paralyzed from the neck
21 down. Maybe he will never walk on his own two feet again.
22 This incident is just one of many that have contaminated pro-
23 fessional football because brutality." How do you feel about
24 the first paragraph? That first half of your introductory
25 paragraph?

26 Todd: Well, it just sort of gets into the gist of it,
27 on why I begin hard at the beginning to show you what brutality
28 can do because the player was an excellent player.

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3 R.O.: So, you don't anticipate any changes in the first
4 paragraph? I mean in this first part of the paragraph.

5 Todd: No, maybe other than to say there might be some
6 stuff I could cut out like "maybe." I think everything is
7 fine up to here. "Maybe he will never walk again." Cut
8 out on his own two feet.

9 R.O.: Why on his own two feet? Why did that strike
10 you.

11 Todd: That just makes it sound like he walked out on
12 something else before he was paralyzed. Everything sounds
13 okay to me.

14 R.O.: You are unhappy with the logic of walking on
15 one's own two feet because it implies that there are alter-
16 natives like walking on your ears, fingernails, or whatever...
17 "The only constant..."

18 Todd: That is one of my good quotes.

19 R.O.: "In today's game of brutality, and it being fos-
20 tered not qualmed. The game has reached the point where only
21 violent holds and only the most violent and most ruthless
22 can survive on the astroturf long enough to collect their
23 oversized paychecks."

24 Todd: See, that gets into something else too. Be-
25 cause it says "oversized paychecks," but that is some other
26 quote I had to use.

27 R.O.: It certainly adds to the tone of the writer's voice.

28 Todd: Then I state my thesis.

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3 R.O.: "There is no place in football for acts of
4 brutality." How long have you settled on that statement of
5 your thesis?

6 Todd: I have had that since I started.

7 R.O.: Since the very beginning? You were clear in
8 your mind that is what you were going to use.

9 Todd: Because I don't feel there is. There is a
10 place in it for it. I use another quote from Jack Payne
11 back here that says and another one from a coach that says
12 there is a place in football....is a brutal game, but there
13 still is room for sentiment. What he said about because he
14 is the man that paralyzed Darryl Stingley, so he said there
15 is a place for sentiment because he cares about Darryl
16 Stingley. He's got some other quotes in there, too; that
17 will surprise you about the man.

18 R.O.: Okay. I'm glad you explained that. "Because
19 of brutality, we the fans are unable to see players perform
20 at their full potential because they are injured." Are you
21 happy with that?

22 Todd: Yes. That is the way I see it. Because that is
23 the truth there. Because 2/3 of the time you tune into a
24 game. You want to watch your favorite team play and you
25 find maybe there is a star quarterback and maybe a guy on
26 defense isn't playing. They are playing their top team and
27 they have to play and they just get killed in the game.

28 R.O.: Can I just ask you a question? Your thesis is....

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3 Todd: There is no question in football.

4 R.O.: Most of your examples seem to be coming from
5 professional football.

6 Todd: Yes. I could but I use some quotes from college
7 coaches too and there are some reference in there to possible
8 rule changes of changing the rules for the whole thing-- from
9 junior high through high school or college and then on up
0 into the pros.

1 R.O.: Maybe my alarm is not...

2 Todd: It is because most of it is geared towards pro-
3 fessional football, but there are some references to college
4 teams. "Statistics show that it was the most injurious team
5 sport. This information was not taken seriously by the
6 National Football League. However, which has led to a sky-
7 rocketing injury raid. The part of the game." That is
8 what I want to ask you. If I got a quotation within a quo-
9 tation like that, is that the way you would do that?

20 R.O.: That is precisely the way you do it. Congratula-
21 tions. "No one likes to talk about....will inflict a 100%
22 casualty rate. At least one injury for every player in
23 the National Football League....As the injury rate mounts."
24 You are comfortable with the way you have stated all of this?
25 Are you going to change any of it?

26 Todd: No, because I can't change the wordings of the
27 quotes.

28 R.O.: You can't change the quote and you are comfortable

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3 with the way you have led into it?

4 Todd: Yes. Right now I am.

5 R.O.: You don't sound terribly certain that you have
6 the same opinion for everything else.

7 Todd: Yes. I am pretty sure on most of my stuff when
8 I write my papers. I usually don't like to change any more
9 unless I see a really glaring error.

10 R.O.: Who sees glaring errors?

11 Todd: People that read it. A select few.

12 R.O.: A select few. Your editorial staff.

13 Todd: Yes. They are going to really hit me down hard.
14 I might not take it to them as I might take it to someone who
15 is going to read it and cut me down a couple of times. You
16 know people who say "this is terrible, this is terrible,
17 this is terrible;" I get discouraged and I say "give me my
18 paper back." I will leave.

19 R.O.: Do people say that to you.

20 Todd: I had one person in high school do that to me.
21 He was a friend of mine too. I got angry and said, "Okay,
22 I will leave." But most of that came from writing on news-
23 paper stuff. Because you see, as an editor I got to read
24 other people's stuff too. But in my own right I wrote stuff
25 for the paper. When I did that it went through five different
26 people before it got to the point where it might be published.
27 By the time it got back to me with all of the corrections on
28 it, all I could see was red ink all over my paper. So I

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3 got discouraged. I chose out people that I want to read my
4 papers.

5 R.O.: I keep sensing as you talk you have a real strong
6 feeling about what you are saying here, as you should have.
7 I think you have a serious and valid topic you are dealing
8 with, but you seem to be very, very comfortable with what
9 you have written and what you write. You say you don't change
10 things much after you write them.

11 Todd: Well, see this I guess I can't say that because this
12 I will because I have found there is one of my sources that
13 use statistics on injured players. It talks about running
14 backs and I might put that in there on a section. I might
15 add a section called running back brutality or something like
16 that, because in addition to quarterbacks.

17 R.O.: But this interests me that the changes you make
18 are apparently changes of logic and substance and not changes
19 of syntax.

20 Todd: Yes. That is basically what I have done.

21 R.O.: That is neat. Well, let us continue. I am in-
22 terested in this. One of the reasons I don't watch football
23 much any more is that it is so brutal. It really is.

24 Todd: It is entertaining, but there is. I like to see
25 some of the hard hits too, but some of them are really not
26 fair. Their hard hits on the field are okay, but when you see
27 a guy run up the sidelines and get nailed when he is ten
28 yards out of bounds, that is uncalled for. That talks about

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3 that in here too. I will let you read it.

4 R.O.: "One of these vicious acts is referred to as
5 'spearing.' It involves hitting a player while he is on the
6 ground from behind with your helmet into the middle of his
7 back. It is a deadly act, because it can injure either player--
8 the player who commits the foul along with the victim. Al-
9 though the pros have no specific rule intended for this,
10 spearing which leads [tape gap] the NFL supervisor of officials
11 to say spearing has never been a problem in the NFL. Evi-
12 dence does not agree with this statement. Over 1% of injuries
13 happen on illegal plays and of all injuries most were caused
14 by the helmets." Are you going to leave that as it is?

15 Todd: Yes.

16 R.O.: [reading] "It is time for a closer look at this
17 destructive weapon, the helmet. The three pounds plus
18 artillery piece is responsible for 80% of the game's fatali-
19 ties. A far more revealing figure was obtained by Dr. Carl
20 Blythe at the University of North Carolina. He found that
21 29% of football's most serious injuries of brain and spinal
22 cord damage, broken ribs, ruptured spleen, bruised kidneys,
23 came as a direct result of external blows by hard-shelled
24 helmets. Doctor Donald Cooper, team physician, Oklahoma State
25 University, summed up the helmet best when he said the modern
26 hard-shelled football helmet is the damndest, meanest tool
27 on the face of the earth. A few of the possible changes that
28 could take place involving the helmet without affecting the

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3 game include the following:"

4 Todd: These are all taken out of a source. See this
5 is where they get into the technical stuff.

6 R.O.: Well, I'm not having any trouble reading it so
7 far and I have really, really minimal understanding of the
8 game of football.

9 Todd: That is good.

0 R.O.: And I haven't read anything that doesn't make
1 sense to me so far. "Make all deliberate, initial contact
2 helmet hits by any part of the helmet illegal. 2) Pad the
3 outsides of helmets and shoulder pads. 3) Remove face masks
4 or at least provide a study verifying their safety. 4) Make
5 mouthpieces mandatory at all levels of the game. 5) Make
6 all deliberate hits above the shoulders illegal. Make flagrant
7 foul involving the head punishable by immediate adjudgement of
8 the offending player. Spot check practices to see that coaches
9 are not teaching or condoning dangerous techniques." I
10 don't think that is real technical.

11 Todd: Two, three, and four are the important ones that
12 involves the helmet itself. The other ones involve the act
13 of using the helmet. You can take away how hard the helmet is.
14 That would stop a lot of injuries.

15 R.O.: So you are picking out 2, 3, and 4 as being the
16 significant items in your list. Have you had any thought
17 of reordering the material within the text? Or making any
18 comments prior to introducing the material to the effect

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3 that 2, 3, and 4 because they deal with the physical helmet
4 itself?

5 Todd: It could be. I could say something to the effect
6 that in my own opinion I feel that 2, 3, and 4 are most im-
7 portant, because they involve the physical aspect of the
8 helmet itself and the other ones all result as a part of
9 using the helmet. I could do that.

10 R.O.: Yes. Or else why not change recommendations
11 that refer to coaches. Coaches today teach players to use
12 their helmets.

13 Todd: That is the flow of it. It goes right into
14 coaches. It is not too good to the coaches.

15 R.O.: Referring back to your outline.

16 Todd: Yes.

17 R.O.: And the flow here is just connecting the one idea
18 with the other. "And blocking and tackling, thus, encouraging
19 more injuries. Gene Calhoun, attorney, a Big Ten official
20 commented, as changing the rules is not enough and are calling
21 more penalties as not enough, if the coaches don't change
22 their habits. Doctor Cooper agrees with Calhoun, saying the
23 whole concept of coaching today has punished the opposition.
24 Punish them. Former Redskin Coach, George Allen, disagrees
25 saying coaches are not the reason for injuries. Football
26 is great the way it is. Coaches are not monsters. But
27 coaches at almost every level from high school up are under
28 great pressure to win. This statement tells why most coaches

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3 teach dangerous tactics to win. But there has to be a limit
4 to this in order for football to survive. Coaches however,
5 do teach dangerous tactics which leads to brutality. Before
6 going on I would like to give you some examples about right
7 brutality. 1) The St. Louis ardinals Tim Carney clotheslines
8 Philadelphia Eagle running back, Dave Hansen, crashing a fore-
9 arm into the side of Hampton's neck. Hampton is unconscious
10 for 7 minutes befofe being carried from the field on a stretcher.
11 Carney defends the blow as perfectly legal. From the hos-
12 pital Hansen says that is football. Mel Morgan of the Ben-
13 gals throws a forearm into the face of Steeler receiver Tom
14 Stalworth who has just caught a pass. Morgan gets a penalty
15 and suspension. Stalworth is unconscious. Moments later
16 Mel Brown of the Steelers KOs."

17 Todd: That is the word they use. That is a direct quote.
18 I can't change that.

19 R.O.: Yes. I know.

20 Todd: I like some of the words they use. Like pummels,
21 and KOs. Those describe them perfect, too, because I remem-
22 ber most of these incidents on T.V. It wasn't that long
23 ago.

24 R.O.: Really. You were a real fan then.

25 Todd: Yes.

26 R.O.: Off the top of my head, I would be interested
27 if you intended to extend your audience for this essay by sub-
28 mitting it to your local newspaper or something.

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3 Todd: I don't think so.

4 R.O.: A letter to the editor or R.V. or something?

5 Todd: I had never thought about it.

6 R.O.: Why don't you think about it. At least.

7 Todd: Okay.

8 R.O.: Because there is a possible market for this kind
9 of study. Well, maybe a letter to the sports editor. Think
10 about it. It might take a little bit of adjusting while maybe
11 being a good project if it would be published.'

12 Todd: Okay.

13 R.O.: It is always fun. "Pittsburg defensive tackle
14 Joe Greene [tape gap] after he is already punched
15 out, guard Paul Howard agrees that it was under the heading
16 of taking care of yourself. He said he was being held
17 illegally and thus had to go outside the rules. Cardinals
18 Conrad Dobler hits Dolphin linebacker Bob Madison in the
19 head and draws a penalty. Later in the game when Madison
20 and Dobler lock horns, a bench clearing brawl erupts."

21 Todd: You watch good games. I never see any of these
22 things though. If I watch a professional game I don't know
23 when someone clotheslines someone else. Gotta watch.

24 R.O.: Gotta watch. Yes. I wouldn't know what it was
25 any way. Quarterbacks are particularly gifted players and
26 should not expect special handling. Thus, 1) The quarter-
27 back when injured is merely getting his share of the lumps.
28 2) Nothing can be done about it because, if you tried, you

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3 would hurt the game. The Stanford Research Institute com-
4 puter work up for the NFL indicated that of players on the
5 offense quarterbacks are the second most likely, behind run-
6 ning back players, to suffer injuries. This is an amazing
7 statistic because all teams need quarterbacks to direct
8 the offense. With the top man injured, the team is hope-
9 less, but at one point last season twenty quarterbacks in
10 the twenty-eight team NFL had suffered in ~~capacitating~~ in-
11 juries." This is rich in examples. There is a lot of
12 material concerning the quarterback and you really perceive
13 that as being terribly important?

14 Todd: Yes.
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APPENDIX G

TODD, ROSEMARY OLDS INTERVIEW

NOVEMBER 24, 1981

Todd
Interview
November 24, 1981

R.O.: Do you think you have made your arguments stronger?

Todd: I think so.

R.O.: Good. And you are going to have a final look.

You talked a little bit about maybe using your paper for a purpose beyond a term paper. Would you change the paper if you were going to submit it for some kind of publication?

Todd: No.

R.O.: You would just send it as is?

Todd: Yes. I would probably go back and make sure that all my sources were correctly quoted, but other than that I would leave it as it was.

R.O.: You have polished it to the point of ultimate perfection?

Todd: Not yet. That would come this afternoon before I start typing, but right now I have got it pretty much the way I want it.

R.O.: Pretty much. I want to see what you have done between our last...

Todd: Well, this is the first one. All I did was type it up and then I went back and reviewed the additions that I made. Those two and I made that one also. Other than that, that is the only thing I have done.

R.O.: In eight pages that is not a lot of change.

Todd: No. I had to change some of my stuff around because...

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3 R.O.: Oh well, that is certainly not any real problem.

4 Todd: It just makes it a little bit easier to read.

5 R.O.: Your handwriting though is very clear. [tape gap]

6 "critically injured by a tremendous hit from a defender. Now
7 that is just exactly the way it was.

8 Todd: Yes the exact same way it is on here, [indicating
9 rough draft] except for the additions I made.

10 R.O.: Except for the additions.

11 Todd: There may be some commas and periods and stuff.

12 R.O.: You made a few grammatical or mechanical correc-
13 tions. Do you think of those automatically as you type?

14 Todd: Yes. If it looks like it needs a comma, I will
15 put in a comma.

16 R.O.: Is there some kind of clue to you that a comma
17 belongs somewhere?

18 Todd: Especially from the way I talk. There is a
19 feeling you have when you know you need a comma. This sentence
20 "as the fans stare in disbelief that the man being taken from
21 the field on a stretcher." You sort of pause there.

22 R.O.: You sort of pause there?

23 Todd: And then you should begin [tape gap]. So you
24 need a comma.

25 R.O.: I wish everyone had a built-in sensitivity. It
26 would really be helpful.

27 I am sorry we were interrupted because I was interested
28 in what you were saying about how you said that a comma was

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3 needed. Where do you suppose you collected that notion that
4 when you that you had a sense that when there was a pause
5 a comma was appropriate? Do you remember being taught that
6 that was an appropriate...

7 Todd: Yes. Back when I was in 7, 8, and 9 grade I
8 wrote speeches for the optimist's club. Have you heard of
9 the contest?

10 R.O.: Yes. Did you participate in that?

11 Todd: For two years I did. My last year was by far
12 the best speech. Everybody told me that. The judges even
13 said that I did. I don't see how I lost. I lost to a kid
14 that was in high school already. And it was his last year.
15 So that is generally what they do. Whether your speech is
16 far above anybody else or not, the oldest kid gets to go.
17 He eventually went on to take the State Optimist's Club.
18 I was just behind him. I participated in that and when I
19 wrote down my speeches I got to where I talked I needed a
20 comma. You had to have your written speech where you started
21 to learn it, be able to give it. That is probably where I
22 started to use commas.

23 R.O.: Do you think probably a different prospect of
24 language. You heard it more. Does the Optimist's Club still
25 have the 'I speak for democracy' theme or is it a new one?

26 Todd: The two that I wrote were one year was the theme
27 'Together We Will.' The second one was something along that
28 same line.

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3 R.O.: It was real positive.

4 Todd: There were some pretty good speeches.

5 R.O.: I'll bet.

6 Todd: Those were scary times though. The first time I
7 ever spoke in front of an audience.

8 R.O.: It was really scary?

9 Todd: Yes.

0 R.O.: Is it scary to wrestle in front of an audience?

1 Todd: No. That comes natural.

2 R.O.: How long have you been doing that?

3 Todd: About ten years.

4 R.O.: But it was more frightening to speak.

5 Todd: Yes. There is more chance to mess up. In
6 wrestling that just comes natural. If I mess up it doesn't
7 really matter that much, because in wrestling the other guy
8 could be three times as good as you and you get beat, you
9 really don't care. But in speaking if you flub up you know
10 you have to look right out at the people. You think, "Oh,
11 I messed up. Can I go back start again?" You get all nervous
12 and flustered and everything. In wrestling that doesn't happen
13 to me. Even if I get killed, I don't have to look right at
14 my audience and say I'm sorry for that. Can I go back and
15 start again?

16 R.O.: It is intriguing. It would seem automatically to
17 me that it would be so much more frightening to perform some
18 kind of athletic task in public.

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3 Todd: Not yet and I have done some pretty big stuff
4 too. It hasn't bothered me yet.

5 R.O.: I would just be embarrassed running around in
6 those funny costumes.

7 Todd: No. I am over that now. I could give a speech
8 now. I could have spoke at my graduating class.

9 R.O.: "As injury rate mounts sportsmanship declines and
10 vicious acts become commonplace. The League can brag all it
11 wants to about violence, but until it starts coming down
12 harder on the perpetrators and doing so publicly we believe
13 it is doing little more than paying lip service to the prob-
14 lem." Now you insert that. That is a quote. Right?

15 Todd: Yes.

16 R.O.: You insert that after...

17 Todd: After we talk about the injury rate in the National
18 League skyrocketing.

19 R.O.: Next sentence which begins a new paragraph. One
20 of these vicious acts is referred to as spearing. It involves
21 hitting..." Why did you add that quote?

22 Todd: Because what it talks about. The quote really
23 stresses what I believe is my thesis. There is no place in
24 football for acts of brutality, because it says until some-
25 body comes down harder on the people. If the people who do
26 it so the fans know who is doing it, it isn't going to do
27 any good to just slap fingers and say, "Don't do it again," be-
28 cause they are not going to take that seriously and they

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3 are just going to go out and beat up on more people.

4 R.O.: You felt like this..., second paragraph where you
5 do introduce some very important information that that is
6 the best place to put it?

7 Todd: Yes.

8 R.O.: Who made that quote?

9 Todd: It is one of the AP sportswriters. The one that
10 I took out of my hometown newspaper.

11 R.O.: That one article that you sort of found sort of
12 serendipitously. That is a good quote. Very strong. Now
13 these are all the same.

14 Todd: I think so. The only change that I made is back
15 here.

16 "The fear of injury haunts every player. Most become
17 accustomed to pain and play in spite of it. However, severe
18 injury can end a promising career."

19 That's where I talk about injury. I put that right after
20 the quote before that where the guy says injuries are a risk
21 you take.

22 R.O.: Now this is also from that article you found.

23 Todd: No, this is from something I found in the lib-
24 rary. A little pamphlet.

25 R.O.: Most of the things you have added that I have
26 seen so far is in quotations.

27 Todd: Yes.

28 R.O.: You said that you wanted to add information.

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3 That you sort of want to strengthen your argument.

4 Todd: Yes. When I wrote most of the quotations I felt
5 these quotations made it stronger. Especially the first one
6 you read up there.

7 R.O.: Yes. That is a strong one.

8 Todd: This one also. When I refer to it I am talking
9 about [tape gap]. It can't go on forever. As it reads,
10 the lower levels [tape gap] between football and government.

11 R.O.: You mean junior high schools?

12 Todd: Yes. In high school and college. More and
13 more people are beginning to see the risk of injury they
14 are going to take, and maybe go out for a different sport--
15 basketball, baseball. Football will die out.

16 R.O.: You could always play field hockey.

17 Todd: That is even more worse.

18 R.O.: They have more protective clothing.

19 Todd: All they wear is shorts. They don't even have
20 any pads. They play field hockey in the same clothes as
21 they play soccer.

22 R.O.: Well, forget that alternative. "NFL Commissioner,
23 Pete Rozel, commented on Tatum's style of playing by saying,
24 "I thoroughly reject the football philosophy expressed."

25 Todd: This is the only one I don't know. I like the
26 quote because he refers to Tatum's style of play. What he is
27 referring to is the game. He just totally rejects that.
28 That quote suits me and him.

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3 R.O.: You may do some thinking about it before you
4 do your final draft.

5 Todd: Before you see that again, that quote might be
6 erased from there.

7 R.O.: Have you examined your [tape gap] That might
8 help you out. Let me give you my response. Jack Tatum is
9 the one who crippled Stingley. Has he had a change in his
10 philosophy after that tragedy?

11 Todd: Other than to the fact that he said down here.
12 No, he still plays the same way.

13 R.O.: He does. So those statements about hitting Tatum
14 is an ongoing philosophy that he wanted to hit them hard
15 enough that they were completely knocked out. That didn't
16 suggest an earlier philosophy. Which obviously he didn't.
17 "During a recent game, Atkinson hit Steeler receiver, Lynn
18 Swann, giving him a concussion. This is what Tatum and
19 Atkinson consider a game. Former Texas coach, Darryl Stingley,
20 commented on George Atkinson's hit of Lynn Swann. 'It was
21 lethal, malicious.' There is nothing great or daring.
22 There is nothing tough about that kind of play. The tough
23 guy looks you in the eye and plays you jaw to jaw. It is
24 a tough game. But that wasn't football."

25 Todd: That is a good quote. I like that one.

26 R.O.: You do or you don't? I like it. Well, both of
27 these additions are quotes. One of which you were less than,
28 maybe, totally satisfied with.

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3 Todd: Yes.

4 R.O.: What kind of a quotation works do you think?

5 How do you decide if you want to keep it or dump it?

6 Todd: If it strengthens it. I couldn't give an example
7 of quote that I wouldn't use.

8 R.O.: Four linebackers caught the measles is not an
9 appropriate quote.

10 Todd: Yes. That wouldn't relate to it at all. If I
11 found something like that I wouldn't put it down. It has
12 to be meaningful.

13 R.O.: This is a statement. "It can't go on forever.

14 As it reaches the high school and college level, we see
15 fewer and fewer people who will be playing football." So
16 you are really identifying a threat here that not only is
17 professional play really, really tough; but it is going

18 to be [tape gap] that same [tape gap]
19 [tape gap].

20 Todd: Yes. Like how you do these things? [referring
21 to direct quotes]

22 R.O.: You have to put them in the middle. You have to
23 single space them. You drop down [tape gap].

24 [A lengthy and garbled passage ensues]

25 ~~[A tape gap of twenty seconds ensues]~~

26 Todd: I wish I was. It was kind of cold.

27 R.O.: I haven't talked to any one who saw the game,
28 but there was a fight that broke out on the field. The

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3 players. And the players were getting up off the bench and
4 fighting. Was it Michigan?

5 Todd: Michigan State. Oh yes. I seen that. It was
6 on the news.

7 R.O.: Did you see that? We didn't see it on television.
8 [tape gap] thought they were flashing the story.

9 Todd: They probably did. They like to do that.

10 R.O.: Do what?

11 Todd: Cut out all of the violence that happens on tele-
12 vision. They feel it will crack down on it. Because if they
13 don't show people. They do that at baseball games all of
14 the time. ABC Television. If people start throwing stuff,
15 like beer and stuff, and cans at this one outfielder, and a
16 person jumped down out of the stands. They won't show that
17 person. They will just say something about it. They won't show
18 that person. They will just say something about it. They
19 won't show him in hopes that people won't get the idea to do
20 it from him.

21 R.O.: Good idea. I was just wondering if in this point
22 you make earlier that all of this violence filters down to
23 the lower levels of the game. That certainly is an evidence
24 of it. I don't know maybe that is incorrect.

25 Todd: Yes.

26 R.O.: The sounds this commentator made. We were listen-
27 ing to all three games at once. More accurately my husband
28 and son were all watching all three games at once. It

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3 sounded to me like it was really quite a horrendous episode.

4 Todd: I know. A lot of guys got thrown out.

5 R.O.: Do you mean a lot of players?

6 Todd: Yes. Not that I know of. I think that there
7 were so many of them fighting that every referee had a flag
8 down. By the time they had separated who had done it there
9 were no players left. So that is it. How about that.

10 R.O.: So you feel that aside from minor changes....

11 Todd: No major changes. No major overhauls. I have
12 reached what I feel is....

13 R.O.: You have come to the ultimate.

14 Todd: I hope so. You will be the last judge of that.

15 R.O.: Oh, I am not sure. I think you should be. It
16 is your paper.

17 Todd: I think I should have it strong.

18 R.O.: I think you do too. I have read a number of papers
19 on this subject and you are certainly stronger than many, if
20 not most. Football Brutality by Todd [tape gap] That sounds
21 professional.

22 Todd: When we turn this in you also want our note cards
23 don't you.

24 R.O.: I want everything that you have done. I want
25 every scrap of paper you have written notes to yourself on.

26 Todd: Okay.

27 R.O.: I will make photocopies of everything and give
28 it back to you. I will give you the original.

29 Todd: Okay.

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3 R.O.: So it was, maybe, material that you were using
4 as quotations could suggest to you a different order?

5 Todd: Yes.

6 R.O.: When you say flow what do you mean a sense of
7 logical flow, logical connection of ideas?

8 Todd: Yes.

9 R.O.: What else do you mean?

10 Todd: Just it has I don't know how to explain it.
11 It just naturally you look for something said one way and
12 you naturally just look at sort of the opposite view of
13 that, so it gives you the opposite view all on the same thing
14 and then move onto something else. So you hear statements
15 from both sides of the issue. You take a look at both sides.

16 R.O.: It sounds very legitimate. May I ask you this.
17 Who are you writing this essay for? Do you have a picture
18 of someone who is going to read this?

19 Todd: Probably somebody who knows something about
20 football because there is a lot of things in there that if
21 it wasn't for somebody that knows football that might
22 need very detailed explanations.

23 R.O.: Someone like you?

24 Todd: Yes, I understand that basically. I probably
25 maybe like a coach, a junior high coach-football coach, a
26 high school football coach. Just anybody with a general
27 knowledge of football that knows what some of the key terms
28 and stuff are.

APPENDIX H

JOURNAL FORM FOR CASE STUDY WRITERS

English 105 Assignment Sheet

Please examine and probe the following statement.

"There is a difference between necessary and important. It is the difference, when civilization is taken into account, between cathedrals and privies." Discuss this difference.

Journal Form for Case Study Writers

With regard for the patience of the reader, I have not included, in this work, the forty-seven pages of tally sheets for cues of the class study students. This data is on file in my office and is readily available on request.